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VOLUME XL

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RALPH VAUGHAN WILLIAMS

12 October 1872—26 August 1958

BY SIR STEUART WILSON

WHEN we try to commemorate a man at the moment of his death we do in fact little more than immediately call to mind his services to the world, his personality while we recall it clearly, and hazard some estimate of his work for us contemporaries. The final evaluation of Ralph Vaughan Williams's place in the long evolution of musical history will not be reached for many years. So this article is not only brief for the reasons of editorial space: it is no longer needful to remind readers of the loss of a great man. But it could be timely to give a personal note on one aspect alone of his work.

Vaughan Williams has been called a "country man" because he was born in Gloucestershire and, leaving there at the age of four, lived his young days on Leith Hill, which then was country. But his was not the "country habit" that "has us by the heart". He loved it to bicycle and walk over and knew it well, but if we seek the real man behind the title, the "London" Symphony is the clue, not the "Pastoral" and certainly not the "Sea". He knew the sea in imagination only, and that is the better way: it is worth noting that Sir Hubert Parry, who could sail a boat anywhere, wrote no "Sea Songs": they were the work of his contemporary, Sir Charles Stanford, whose longest voyage was *from* Dublin (the direction is important!).

If you needed an inner clue of some kind you might take the Mystical clue, and his numerous compositions in that rich English

vein; and finally you would find yourself back at the foreword to 'Sancta Civitas', veiled in the decent obscurity of Platonic Greek (without a translation). This is what it means, and this is the background of that quotation from the 'Phaedo': Socrates, awaiting execution for corrupting the youth by his philosophy, wishes to prove the immortality of the soul, and in addition gives the precise geography of the regions wherein the various spirits must move before they can enter the Elysian fields, which are not described as are Styx, Cocytus and Pyriphlegethon in minute detail, but left to our imagination. Socrates continues:

Now to assert that these things are exactly as I have described would not be reasonable. But that these things, or something like them, are true concerning the souls of men and their habitations, especially since the soul is shown to be immortal, this seems to me fitting and worth risking to believe. For the risk is honourable, and a man should sing such things in the manner of an incantation to himself.

This excuses the composer from an exact belief in the literal meanings of words out of their context, but includes the inspiration which such diverse characters as Walt Whitman, John Bunyan, George Herbert and John Bright have created in the mind of a musician.

My own opinion is that his most enduring work, which has raised the standard more widely than any other single event, is the music of the English Hymnal, issued in 1906 to a fairly steady stream of adverse criticism. I was then a boy at school profoundly dissatisfied with A. & M. in the School Chapel, and, with the aid of a future Bishop, we planned a new School Hymnal and suggested it to the headmaster. We were soundly rebuked for our daring to criticize not only the organist, but also the Holy A. & M. itself, and our references to E. H. were treated as heresy. The Archbishop of Canterbury, as I have heard tell, hoped publicly that his clergy would not use it. That in itself might account for its quick acceptance. In the preface Vaughan Williams as Musical Editor said "it ought no longer to be true anywhere that the most exalted moments of a church-goer's week are associated with music that would not be tolerated in any place of secular entertainment".

He was a staunch Victorian Agnostic, true descendant of Darwins and Wedgwoods, not militant but consistent, and a clear believer in the ultimate value of these "incantations". For this reason many of us could welcome that his ashes should be laid in Westminster Abbey with its noble and resplendent pomp, for there was nothing said which was not "worth an honourable risk to believe". Save one

thing, perhaps. Could we be spared the thought that "the miseries of this sinful world" is all we can find to say about it after three score years and ten? And need we hear that the Kingdom of God will only be known when He has "accomplished the number" of His elect? Is that an "incantation" which does anybody any good?

The final blaze of sunshine and glory restored our confidence in the immortality of the souls of Louis Bourgeois, who wrote the tune, and Vaughan Williams, who added the trumpets, for we could all sing to the Lord with cheerful voice, those of us indeed whose throats were not hampered by a lump of memories of things past. But himself stilled all doubts when the boy sang to us that the Lord was gracious and that if we trusted Him we should be blest. This is the Woodcutter's Boy of John Bunyan singing "He that is down need fear no fall", and it was of 'Pilgrim's Progress' that many of us were thinking at the moment when the trumpets sounded.

When V. W. was seventy, Dr. H. C. Colles said: "It is character that has made Vaughan Williams' compositions what they are. His music declares a character lovable by the simple-minded, baffling to the sophisticated". V. W. himself added the corollary—that an unconscious insincerity leads us to determine to do only what is best and highest, and so "we build up great designs which we cannot fill, and simulate emotions which we can only feel vicariously". So we can truthfully say of him that he wrote only that of which he knew.

THE SIGNIFICANCE OF "CORI SPEZZATI"

BY DENIS ARNOLD¹

ONE of the most difficult problems faced by musical historians is to keep a full awareness of the sound of old or unfamiliar music. Too often such music becomes something written down, not heard and felt; and as notation is of necessity inexact, it is hardly surprising that this at times leads to an undue emphasis on traits which can be seen from the printed page rather than noticed in performance. Thus it is that such things as formal patterns and harmonic devices have received most attention from scholars, and that timbre and balance of parts, for example, are usually considered of little account, at least until they too become more or less evident from the written score in the nineteenth century. It is this which accounts for the paucity of space given in text-books and histories to the polychoral music of the sixteenth and seventeenth centuries, compared with the many detailed examinations of the polyphony of the period. Yet polyphony is only one side of the sixteenth century. The development of harmony made polyphonic devices of less importance in secular music than is generally believed. And in many ways the *cori spezzati* of Venice and its region are more significant for the development of church music than was the counterpoint of Palestrina.

Nobody knows where *cori spezzati*—choirs divided by space—were invented. The principle of splitting up performing forces into spatially separated groups is certainly of great antiquity, but its significance for the historian undoubtedly begins in the last few years of the fifteenth century. The evidence we possess suggests that the custom was most popular in northern Italy. The wedding celebrations of Costanzo Sforza and Camilla of Aragon at Pesaro in 1475 were graced by a performance of double-choir music.² The confraternity of the Most Blessed Sacrament at Treviso remembered its past members with Vesper psalms sung by two choirs from very early in the sixteenth century; while the Order of the Crosachieri at Bergamo admitted one distinguished member at least with

¹ Originally intended for the Supplement to the 5th edition of Grove's Dictionary, to be published later this year, this article was found too long for the purpose. A shorter treatment of the subject will be published there.

² See O. Kinkeldey, 'Orgel und Klavier in der Musik des XVI. Jahrhunderts' (1910), pp. 165-66.

salmi spezzati.³ These, it will be seen, are all occasions of some dignity when large-scale music was almost a necessity, and we shall find that this is true of polychoral music for more than a century.

The earliest composers of these pieces were not of the greatest fame. Indeed, we should not have heard of Francesco Santacroce, or of Father Ruffino, if they had not been of historical rather than intrinsic importance. Even so, their music for double choir is of considerable interest to the historian because it cuts across so many of what we consider the traditional features of early sixteenth-century music. It is not polyphonic; it can hardly be considered modal; it treats the words syllabically instead of with the extended melismas of the Netherlands style. In its diatonic chordal structure, the clarity of its words and the simplicity of its texture, this music seems so much more modern than the music of many of their contemporaries. Most of all, instead of the long limpid flow of continuously moving music with phrases interlocking effortlessly with one another, here the phrases can be short, cut off from one another by cadences and given some variety⁴:

Example I is a musical score for two staves, labeled I and II. Each staff has a vocal line (treble clef) and a basso continuo line (bass clef). The music is written in a simple, diatonic style with block chords. The lyrics are written below the staves. For staff I, the lyrics are "see - cu - lo - rum A - - - men." For staff II, the lyrics are "et in see-cu-lo A - - - men." The music consists of short, self-contained phrases separated by clear cadences.

EXAMPLE I

From such small beginnings a great stream of compositions developed. The first hurdle of tradition was that of getting a famous composer to take up the style and show its possibilities, and this was achieved when Willaert published his famous psalm settings for

³ For a complete description see Giovanni d'Alessi's brilliant study 'Precursors of Adriano Willaert in the Practice of Coro Spezzato' in 'Journal of the American Musicological Society', V (1950), p. 187ff. This is a translation of a chapter in d'Alessi's 'La Cappella musicale del Duomo di Treviso' (Treviso, 1954). For a more extended study of Willaert's own contribution to *cori spezzati* see H. Zenk, 'Adrian Willaerts "Salmi spezzati" (1950)', 'Die Musikforschung', II (1949), p. 97ff.

⁴ The music block is kindly lent by the publishers of Grove, Messrs. Macmillan & Co. Ltd.

double choir about the middle of the century. By the side of the works of Santacroce, Willaert's psalms seem strangely conservative in technique. For one thing, he was too learned to give up counterpoint entirely, and polyphony means that the phrases are usually long and the exciting quick alternations of choirs used by the earlier composers are missing. In other ways, Willaert shows that he has grasped the point of double-choir writing. His harmony is simple and diatonic, and there is a new delight in changes of sonority. He also sees that there are special problems to be solved. Of these the most important is to make the harmony tolerable even if a listener is much nearer one choir than the other. His solution was to make both choirs harmonically complete in themselves. Given this measure of independence, the work should sound much more satisfactory than if it is assumed that the listener can hear all the voices equally clearly, and this is the first recognition of the fact that the balance between parts is important.

Willaert was one of the most famous composers of his day, and it was natural for other composers to follow him. Publications of polychoral music were comparatively rare at this date, probably because ceremonial compositions necessarily have a limited sale. The very scale on which they work limits their performance, and the courts and large churches which were the possible patrons had composers of their own to write music for their particular festivals. Instead, we find evidence of the popularity of *cori spezzati* in treatises which were to teach other composers the art. Zarlino codified Willaert's methods as early as 1558, giving a complete chapter of his 'Istitutioni armoniche' to *cori spezzati*. Three years earlier than this Vicentino, in his 'L'Antica musica', had also had a chapter called 'Ordine di comporre à due chori, psalmi e dialoghi ed altre fantasie'. It is evident from this that he too had studied Willaert's works, and in maintaining a harmonic completeness of each choir, he suggests the useful dodge of making the bass parts move in octaves by contrary motion with one another. This is in effect a doubling of the bass line and one of the first suggestions of a technique which came into use more and more.

With such strong backing, it is not surprising that double-choir music became more common in the second half of the century. Not only the immediate pupils of Willaert found the style attractive, but several other composers living away from Venice took it up. The most important of these was Lassus. In his polychoral music there is a change of emphasis. Instead of the psalm settings justified by tradition and the forms of the text, Lassus turns to quasi-secular

words for inspiration. His motets for eight voices praise his master, the Duke of Bavaria, or a visiting monarch, or are patriotic songs of some kind. Here there is no ready-made antiphony; instead Lassus uses his two choirs to give a great brilliance of sound. He uses the *tutti* a great deal, and ignoring the essential simplicity of texture which no doubt had attracted the earlier Venetian composers, he uses a highly complex imitative counterpoint with very complicated rhythms. While this must have given a great brilliance to the music, especially when it was performed by the very large ensembles of voices and instruments which Munich could offer, Lassus's style is in many ways a retrogression. There is no concern with the possibilities which were available to sixteenth-century composers in separated choirs alone—none of the resources of varied phrasing, none of the sudden contrasts of colour, nor any concern for the listener standing nearer to one choir than the other.

Even so, Lassus had given something to *cori spezzati* which was to be of great importance. This is immediately apparent in the music of his most distinguished pupil, Andrea Gabrieli. A native of Venice, the elder Gabrieli must have known of the tradition of *cori spezzati* from Willaert himself; but it is certainly only after his visit to Bavaria that he turns to ceremonial music for two choirs. Like Lassus, he uses the style for setting occasional motets. The texts of these motets are, it is true, liturgical, but in Venice religion and affairs of state were so closely involved that this was quite natural. When the Japanese ambassadors arrived in Venice in 1585, they celebrated mass with the Doge and Senate; but the music for such an occasion was no more typical than the coronation music for an English sovereign. So Andrea Gabrieli composed a mass for three choirs.

Andrea Gabrieli's polychoral music acts as a link between Willaert and Lassus. From the latter Gabrieli gained his love of great sonority. Indeed, he went a great deal farther than Lassus, using groups of varying tessitura and with a huge range between the highest and lowest parts. Implied in all this is the use of instruments, and sometimes we can even find signs that definite orchestral colours were in Gabrieli's mind. In one or two works certain choirs are marked to be performed *a cappella*, and we know from the writings of Praetorius that other groups consisted of solo voices accompanied by strings or brass. Out of such material Gabrieli weaves a web of contrasting colours which Lassus never knew, and if this is rooted in the techniques of Willaert, it has also left them a long way behind. In dialogue technique especially, Andrea Gabrieli shows us an

imagination of a powerful and progressive kind. By quick interchanges of choir, overlappings of choral entries and splendidly sonorous *tutti*, we are overwhelmed by continual change. The emotional development of the piece is usually closely tied up with the variety of phrase-lengths. The long phrases of Lassus and Willaert may be sufficient for the opening of a motet; they are never enough for its climax, and the quick changes from one choir to another, with phrases of very short duration, give a sense of excitement unequalled in sixteenth-century music.

With these resources to hand, Andrea Gabrieli finds it unnecessary to use more than simple textures. Homophony predominates, perhaps because it makes performances easier when choirs are distant from one another, certainly because imitative counterpoint would be less effective in such a mass of sound. Nor does the composer need the great varieties of harmony known to the madrigalists. It is quite remarkable how simple the harmonies are. As each phrase must end with some form of perfect cadence, the climaxes, where choir follows choir rapidly, seem to consist of nothing but a stream of primary triads. This is further emphasized by the comparatively slowly moving harmonic rhythm, which again probably arose from the acoustical necessities of separated choirs. Add to this the free doublings of bass parts, and we are very near to the sound of modern music.

Andrea Gabrieli's polychoral works were never published in his lifetime, but were collected by his nephew, Giovanni Gabrieli, and printed in a large volume entitled 'Concerti' in 1587. They achieved great fame within a matter of months and were reprinted extensively, especially by the German presses. They were also widely imitated by both Italian and German composers. As one Italian, Giovanni Piccioni, was to write some years later:

Since I saw many years ago the most beautiful *concerti* of Andrea and Giovanni Gabrieli, uncle and nephew, both excellent musicians and organists, being delighted with that style of composition, I have from time to time composed similar *concerti*. . . .⁵

There are many signs that *cori spezzati* had become usual for ceremonial music practically everywhere. It was surely no coincidence that a Bolognese composer called Ascanio Trombetti published a book entitled 'Primo libro de motetti, accomodati per cantare et far concerti a 5, 6, 7, 8, 10 et 12' in 1589. The title echoes the book by Gabrieli, and so do the contents, which use the same

⁵ A note to the musicians in the composer's 'Concerti ecclesiastici' of 1610.

groupings of instruments and voices, and many of the same techniques. But this was only one of a host of printed collections of polychoral music which came out in the decade following Andrea Gabrieli's 'Concerti'.

Accounts of polychoral performances are also plentiful from this period onwards. Claudio Merulo, who had been one of the organists at St. Mark's in Venice, was buried at Parma to music for two choirs. As one of his pupils reported:

The Monday following, 10 May [1694], the service took place in the Cathedral, when he was buried next to Cipriano [de Rore], near the altar of St. Agatha . . . we sang the mass with double choir, one placed near the organ, the other on the opposite side. . . .⁶

Banchieri also reports the composition of a mass after the Gabrielian manner for Psalm Sunday 1608. He actually specifies the disposition of his four choirs:

The first was three *violini da braccio* and a tenor voice, the second choir four more *viole* with the appropriate voices, the third four *viole da gamba* with other suitable voices, and the last three trombones and a contralto voice.⁷

If these are only an indication that northern Italy was fond of the style, we need but remember that by this time Palestrina and Victoria in Rome had published double-choir motets, while Jacob Handl of Prague was pouring out similar works in the last two decades of the century. The Hasslers of Augsburg were equally industrious, and in the early years of the seventeenth century composers as far away as Antwerp and Danzig had taken to the fashion.

In Venice the use of *cori spezzati* thrived, and Croce, Bassano, Donato, Bell'haver and, of course, Giovanni Gabrieli himself, made compositions for several choirs the hard core of their work. It is a tribute to the genius of the elder Gabrieli that before 1600 nobody added very much in the way of new techniques to the famed 'Concerti'. It is true that now the polychoral idiom was used for a greater variety of purposes. Croce extended its use to the composition of parody masses, for example. Nor are the motets now confined solely to parts of the liturgy used on the great festivals. Nevertheless the manner is essentially that of Andrea Gabrieli. Croce is, if anything, more old fashioned, closer to Lassus in his contrapuntal dexterity and complication. Giovanni Gabrieli is the only real

⁶ See article Merulo in Grove V.

⁷ 'Conclusioni nel suono dell'organo', p. 50.

innovator. In his 'Sacrae Symphoniae' (1597) we see the natural development of his uncle's idiom. The contrast between the various choirs is now much sharper and instruments are optional only by an immense stretching of the imagination. It is sometimes very easy to see that a motet for double choir would be most effective if sung by two solo voices both accompanied by instruments, even though these are not specified as we sometimes find in his later music. This has become possible only by a destruction of the traditional equality of interest between the voices. In many of the motets there is virtually no imitative counterpoint at all.

The texture, then, is simple in many pieces. So in general are rhythms and harmonies. The reliance on perfect cadences and primary triads again results from the closely knit dialogue in which choir follows choir rapidly. As in Andrea's work, there is a distinctness of phrase and a variety of phrase-length which clearly derives from the element of space and the difficulty of ensemble. These problems also give rise to a music of strong accents and simple rhythms. The "alleluia" refrains which we find throughout all sixteenth-century music sometimes take up almost half of a motet, at times seeming dance-like in the frequent accents and galliardish hemiolias.

Exaggerated though the modern historian may feel the "reforms" of the year 1600 to be, there can be little doubt that the invention of a notation for continuo playing affected the whole range of music very deeply. Polyphony had been dying in the madrigalian forms for some little time. In church music even as late as 1590 it had seemed securely rooted. By 1610, Monteverdi was sounding its death-knell when he described his Gombert Mass as a work of great studiousness at which he had had to work hard to bring it into shape. Thereafter true polyphony was something rather unnatural for composers. It was the *stile antico* and had a multitude of sins to answer for.

Cori spezzati survived this change without any sign of strain. Indeed it welcomed the use of the *basso continuo* as a new resource to be tried. This is not surprising if we examine Viadana's first motets in the new style. For one thing, the book containing them is called 'Cento concerti ecclesiastici', a reminiscence of all the polychoral books which had poured forth since 1587. For another, Viadana's music had borrowed a great deal from the Venetian composers. The comparative simplicity of texture might very well be that of a work by Giovanni Gabrieli. The extended triple-time sections and the importance of simple diatonic harmonies are unmistakably those

used in the latest polychoral music, and in fact if we reduced a motet by Croce or Bassano to the notation used by Viadana, we should find very little difference. As we have seen, the use of solo voices was also something known to the Gabrielis; and probably if we possessed the Venetian motets in the ornamented forms used by the musicians of St. Mark's, we should find that the moderate *fioritura* of Viadana comes directly from the same tradition.

The enrolment of the Viadana techniques into the polychoral style took place within the first decade of the new century. In Croce's 'Sacrae cantilene concertate', the *cori spezzati* have become rather different in build. One choir is now a group of soloists accompanied by an organ. Groups of instruments and *ripieno* voices are in other choir galleries. The relationship between the music of this volume and the older music for double choir is quite apparent. The *tutti* sections are the old "alleluia" refrains, triple time, simple texture and all; and their use as recurring passages in a sort of rondo form is merely an extension of a similar use which we find in many a motet of the Gabrielis. In the solo sections there is the new style, a loose imitative counterpoint with an organ giving the harmonic basis. Here again the old polychoral idiom is not far off, and the split-up melody between the voices, which is so characteristic of the early *concertato* motet, might well be the interplay between the solo voices of a Gabrieli motet if only two voices were being used and the other parts taken by instruments.

Giovanni Gabrieli's posthumously printed 'Sacrae Symphoniae' of 1615 show much the same ideas. The differences between soloist and *tutti* are now more marked. The former sing in a decorated style, with expressive ornaments and virtuoso *gorgie*. The *tutti* is now split up into voices, which sing the homophonic refrains in a massive style, and an orchestra, which sometimes accompanies the voices and sometimes has its own sections. The orchestral writing is interesting, for the dotted rhythms and dance-like rhythms of the *canzona francese* have now come into the motet. In spite of its new look the style is essentially dependent on groups separated in space. The orchestra sometimes accompanies the solo voices, and it is clear that if the singers are not at some distance from the instruments, they will be drowned.

Only one feature of these works is really novel. Instead of the closely linked dialogue of Andrea Gabrieli, the later volumes of Croce and the younger Gabrieli have strongly defined sections. The soloists sing their duets and trios. When they finish, the *tutti* or the orchestra is allowed another complete section. At a climax all the

forces may be used and there may be some interplay between them. Yet the very inequality of the groups of soloists, instruments and *ripieni* means that dialogue of this kind is dangerous and that balance may easily disappear.

In this sectionalism were the seeds of decline for *cori spezzati*. After all, the whole basis of the separated choirs is that they provided contrasts in colour at a time when such contrasts were diminished by imitative counterpoint. If these contrasts can be provided in a new way, the original methods lose their point. If we look at the polychoral publications of the later Venetians writing in the second and third decades of the seventeenth century, the disintegration is obvious enough. In the works of Grandi, Rovetta, Cavalli and Monteverdi there is really not much need to space out the choirs through the building. The orchestra, which throughout the century gradually reduced itself to a band of string players, plays its own pieces—usually an introductory symphony, some ritornelli or other short interludes—or accompanies the voices discreetly. The *tutti* have now become choral sections with the soloists doubling the *ripieni*. The true interest resides in the solo sections, often arias and duets as complete in themselves as any continuo madrigal.

For such reasons the great days of *cori spezzati* were over by about 1625. There was a brief flowering in Germany, including some fine works by Schütz. This apart, there are no composers who can be compared with the Gabrielis, and the originality even of Schütz is not really concerned with devices peculiar to separated choirs. Nevertheless, the style was too firmly established to die, and we find that *cori spezzati* were used well into the eighteenth century. That the style was by that time not in the main stream of music can be put down to two features which developed in the early seventeenth century. One of these is the use of what we can only call "tricks"; the other is the use of *cori spezzati* by the Roman school, the followers of Palestrina.

Trick effects were often used in writing for divided choirs even in the sixteenth century. When *cori spezzati* were first used in secular music, many new effects were gained by the use of echoes, for example. In madrigals, especially those written with some dramatic intention, echoes seem quite in place. In church music, we begin to have doubts. Some composers seem especially flippant. Croce and Donato, both of whom were in charge of the music at St. Mark's, wrote punning motets, with the first choir singing "clamor" which the second choir turns into "amor", and "magnus" becoming "agnus". There are many such examples where the use of solo

voices made echoes easily arrangeable. The most famous, perhaps, is the setting of "Audi coelum" in Monteverdi's Vespers, with "gaudio" changing to "audio" and so on.

The use of separated soloists was very much in vogue in the early part of the seventeenth century. Ignatio Donati recommends in his 'Sacri Conventus' (1612) a method which he calls "distant singing". This, he claims, is an invention

made by me and my singers in the cathedral of Pesaro and elsewhere where I have been. The method which has been tried is this. The part which starts singing first must stay in the organ loft, and the other three voices shall be placed distantly from one another, so as not to be seen in the church.

Several other composers suggested similar things.⁸ The complexity which can be reached is seen in a piece by Croce, a setting of 'Laudate pueri'. This has solo groups all at different places in the church, singing echoes of one another. Then there is a *ripieno* choir somewhere else, not forgetting an alto accompanied by a group of trombones, again in another part of the church.

Michael Praetorius, the German theorist and composer who adored all kinds of *musica spezzata*, recommended some very wonderful effects. In setting chorales he loved to fill every possible corner of the church with the forces available. Boys and men soloists were sent away from the others, each with their continuo instrument. Even the outside of the church could be used if the instrumental forces were enough. The military, indeed, were better outside.

It must be arranged for this type of concerto that 5, 6 or 7 trumpeters with or without a drummer be stationed in a special place just outside the church; in this way the loud resonance and sound of the trumpets will not drown and deafen the whole body of musicians, as it would if they were inside the church.⁹

Although such effects were common enough, and probably the separation of soloists and choirs went on for many years in the oratorio and its cousin, the dialogue, it is difficult to account them as anything more than the fripperies of music. Whereas in the music of the Gabriellis, to remove the spatial element will ruin the whole effect, if we do this to one of the monodic works we hardly notice any difference. But in other seventeenth-century music *cori spezzati* are used more genuinely. The Roman school continued writing true polychoral music for a long time. Soriano, Agostino, Abbatini and Benevoli all used the style. So did a host of well-known German

⁸ See my article 'Monteverdi's Church Music: Some Venetian Traits', 'Monthly Musical Record', Vol. 88, 1958, p. 83.

⁹ 'Syntagma Musicum', III, p. 170.

composers, not to mention such people as Messaus of Antwerp, Lohr of Dresden and Heinrich Hartmann of Coburg.

Not many of the works by such composers are available in score, so that it is impossible to discuss their style in any detail. The works which we can examine, on the other hand, make the general outline fairly clear. *Cori spezzati* have now become the plaything of the conservatives, the composers in the *stile antico*. Benevoli, the most famous of these polychoral composers, clearly bases his style on the sixteenth-century contrapuntal idiom. Although using octave doublings and occasional un-Palestrinian dissonance, he nowhere approaches the essentially harmonic attitude of even the more moderate seventeenth-century Venetian composers. His splendid and famed Mass for 53 voices, written for the consecration of Salzburg Cathedral, has instrumental groups and choirs of voices in the manner of Giovanni Gabrieli; but this is in itself significant. Gabrieli's methods had been left completely behind in the two decades after his death, and the essentially linear methods of Benevoli are very different from the more modern orchestral style, based as it was on continuo instruments.

Thus *cori spezzati*, like so many musical forms, lived on to become something of an anachronism. They were used by Carissimi in his oratorios, by Lotti in his very old-fashioned *a cappella* church music, by Bach in his motets. The vestiges of the tradition are still there in these motets, which are festival works, written in a most earnest contrapuntal idiom which contrasts strangely with the up-to-date choral writing of the progressives. Indeed, these motets seem old-fashioned compared with the more modern writing of Bach's own cantatas and Passion music; and although we remember that *cori spezzati* make a most impressive appearance in the St. Matthew Passion, the element of space is a minor feature in the dramatic intensity.

It is not difficult to realize why these composers, writing in a deliberately old-fashioned idiom, enjoyed polychoral music. Bereft of variety in harmony and sudden contrasts in rhythm, *cori spezzati* gave an ideal way of maintaining interest. Even so, space effects cannot make these works great music, as they did the music of the Venetian giants. Separated choirs no longer gave the composer's imagination any real assistance. The true significance of the polychoral techniques lay not in their longevity, but in their power to give rise to something new, to make the natural successor, the concerto motet, a sturdy and independent being. Without this progression of events, the church music of even the later eighteenth century would have been very different.

MUSICAL SERVITORS TO QUEEN MARY STUART

BY HELENA MENNIE SHIRE

MIDWAY between the courts of Queen Elizabeth I of England and of King James VI of Scotland lay the shadow-court of Mary, lately Queen of Scots. Throughout her imprisonment she was a subject of Catholic conspiracy. Threads of communication and policy lead from her to three important personalities of Renaissance art-music in Scotland—Alexander Montgomerie, poet, renowned for his songs, James Lauder, court musician, and William Kinloch, composer of keyboard music, whose identity until now has not been established.

About the year 1580 the young King of Scots, educated as a scholarly lover of learning, was blossoming into a patron of music and poetry under the impact of his kinsman, the Sieur d'Aubigny, created Duke of Lennox, who had lately arrived from France with a retinue of accomplished courtiers. It begins to be clear that Montgomerie's arrival at the court of Scotland happened at this time and under these auspices: he was kinsman both of Lennox and of the king, and he lets us know in a Sonnet (XVII) that Lennox was at some point his "master". Certainly he was freshly versed in the court song of France—witness his 'A bonny no', a Scots version of Marot's words written to match the complex setting by Lassus. About this time, too, we find James Lauder serving the young king's musical education, for in September 1580, according to the Lord Treasurer's accounts, he was, as servitor to the king, reimbursed "ij c merkis as for the dew price of twa pair of virginellis coft [bought] be the said James in London be his hienes [Highness'] direction and command and deliverit to his majestie".

The king, crowned as an infant, had been provided from his earliest days with household musicians—the Hudson family, "violleris", Englishmen (who had played at his mother's wedding). These continue in his musical service, four being present in the list of his household as planned in 1582 and again as organized afresh in 1590 after his marriage. Of these, James Hudson served him also as diplomatic courier, for his name recurs in the records in a context predominantly English and Protestant. James Lauder, musician, is

numbered in the household list of 1582-90 also, but separately from the Hudsons and below them.

Lauder, however, had earlier loyalties. During the reign of Mary in Scotland, on 8 November 1562 (Lord Treasurer's accounts) he had received "be the Quenis grace preceptis and speciale command . . . XX li". In February 1582/3 de La Mothe Fénelon, writing to tell Queen Mary what men in Scotland are strong in her cause, found "very affectionate, James Lauder". That "noble famous queen" retained her sway over men, and her cause would recall the world of the old religion and its music before the Reformation. Lauder, moreover, had a son in the personal service of the imprisoned queen. (He may well have been the "John" who played the bass viol and the Lauder who doubled as "panterer".)

A letter from James Lauder in Edinburgh to his son John Lauder at Sheffield, dated 2 October 1582, is published in the 'Calendar of State Papers, Scottish', 1581-83, Vol. V, No. 187.

Son John,—I thought good to let you understand that I am in health at this present, thanks to Almighty God and also your mother with your brethren and sisters, wishing the same of you and all the rest of your company, "whome to God I wish I myght bie at this present with yow" to remain and end my old days amongst you, although I have a wife and seven children, God bless them, with sundry other servants; I am not able to maintain or bring them up as I would "be rason I have not that is abill to norise [nourish] thame withal" without the Queen's majesty's help and support "whome of I hawe onlie help of her majestie and none others" therefore I shall daily pray for her health for I am not able to do any other service but only goodwill which shall continue during my lifetime . . .

He asks for news of "this year's pension" from the queen, and requests that it be delivered in London, for his last journey south, made solely to fetch it, cost him more than the pension came to.

That the arrangement involved substantial sums and was of some standing is seen by a postscript in a letter from Queen Mary to Sieur Dolu (C.S.P.S. 1574-81, Vol. V, No. 224), urging him "not to fail to deliver to James Lauder her *valet de chambre* 200 livres for his pension for the past year ended in December [1575] according to the office she has made where he is employed". (The document is endorsed by Walsingham!) The services rendered by Lauder in the north were valuable.

This devotion of Lauder to Queen Mary and the urgency of some great matter afoot are caught in a cryptic sonnet written by Alexander Montgomerie. Of his seventy extant sonnets only one or

two were printed, as supplement or preface to the works he praised. The rest survive only in the manuscript collection of his poems that belonged to Margarat Cer (Ker of Newbattle)¹ kinswoman of his friend and fellow in Catholic conspiracy. The sonnet, XLII, begins "I wald se mare nor ony thing I sie" (I would fain see more than anything I see). The opening phrase in the manner of the times, is an anagram, IAMES LAWDER; in these safe private pages it is expounded as a title, "James Lauder/I wald se mare".

I wald se mare nor ony thing I sie
 I sie not yit the thing that I desyre
 Desyre it is that does content the ee
 The ee it is whilk settis the hairt in fyre,
 In fyre to fry tormentit thus I tyre
 I tyre far mair till tyme these flammis I feid;
 I feed affectione spurring to aspyre
 Aspyre I sall in esperance to speid
 To speid I hope thocht danger still I dreid
 I dreid no thing bot ouer long delay
 Delay in love is dangerous indeed
 Indeid I shape the soner to assay
 Assay I sall hap ill or weill I vou
 I vou to ventur to triumph I trou [trust].²

"Mare" appears to have extra significance from its unusual spelling. I read "Mar[i]e"—*Mariam Reginam*.

This poem has been dismissed as a dullish elaborate love-sonnet, a tiresome technical showpiece in a French fashion. It seems unlikely that it is mere emotional blandishment of Lauder by Montgomerie. With the concealed name as integral part of the whole poetic meaning it must be taken more seriously. We remain, however, in some doubt as to the relation of the poet to his subject-matter. This piece could be a charming sonnet voicing Lauder's devotion to his royal mistress and his longing to see MARE—a sonnet commissioned by him from the virtuoso arch-poet of the court. Or the poet himself could be "engaged" in the meaning of his poem, for the history of his political sympathies makes this very likely indeed. This poem, with *quod Montgomerie* understood, would involve the poet, as "I", in the expression of devoted service and urgent readiness for action. Of such pro-Marian activity his life-record gives

¹ Margarat Ker MS, Edinburgh University Library, Drumm. MS De.3.70, edited by Cranstoun 'Poems of Alexander Montgomerie' (Scottish Text Society 1887). Montgomerie's life-records in 'Poems of Montgomerie Supplementary Volume', edited Stevenson (Scottish Text Society 1910).

² Lauder's music and Montgomerie's songs, see 'Music of Scotland 1500-1700', edited Elliott and Shire ('Music Britannica'), Volume XV).

clear witness. Yet all the while³ in the Scottish court the poet was the young king's dear companion, "beloved Sanders, master of our art".

The interest of the letter (187) quoted above from James Lauder to his son in Queen Mary's household does not end with this glimpse of policy in poet and musician. It continues, with greetings to members of the household:

And as for your daggers and knives they are ready to be sent to you but I only wait for Mr. William Kynlowgch's coming to London, who is in this country [Scotland] at present and ready to pass to London, and by whom I shall write at more length.

There is little doubt that this courier is the musician. Seen here as adult in 1582, a Scot by his name, but moving to and fro, he was perhaps at this time doing what Lauder had done earlier⁴, "passing to the parts of England and France to get better erudition in music and playing".

This evidence gives us a single date and social context in a life record still to be established, but it consorts well with the nature of the extant music ascribed to William Kinloch. His pieces for keyboard are known only from the manuscript music-book later owned by Duncan Burnett and now the property of the Earl of Dalhousie. Some of these have recently been published in 'Early Scottish Keyboard Music', edited by Kenneth Elliott, who described Burnett as teaching in the Glasgow song-school in the early 1630s; Kinloch's music is described as that of a composer of an earlier generation than Burnett.

The full story of Mary, Queen of Scots, and her part in the court music of Scotland has still to be written. Her short troubled reign saw violent change and destruction, but brought interesting developments. Her shadow in imprisonment divides the loyalties of poet and musician in the new world her youthful son was building of "musick fyne and Scottis poesie". It is fitting that on her execution William Byrd was moved to celebrate her in song: "That noble famous Queen who lost her head of late".

³ Except during the Ruthven raid, when Servitors went unpaid!

⁴ In 1552, as young prebend of the choir in Edinburgh, given "leave" by the Burgh Council.

GIUDITTA TURINA AND BELLINI

BY FRANK WALKER

ALMOST everything that is known about the famous love-affair between Bellini and Giuditta Turina derives from the composer's own correspondence. Luisa Cambi's edition¹, the most complete that we have, includes thirteen letters to Giuditta herself, but these, formal in character, ending generally with polite greetings to the deceived husband, give little away about the true nature of the relationship. The long series of letters to Francesco Florimo, Bellini's bosom-friend, has hitherto been the only important source of information. According to what Daniele Napoletano told Francesco Pastura², many of the more intimate letters were burnt by Florimo in his old age, before he presented his papers to the library of the Conservatorio at Naples. Enough material survives, however, for the reconstruction of the history of the affair, in broad outline and partly in detail. Gaps in the story have been filled and further details, more or less credible, added by various biographers.

Giuditta Cantù, born on 13 February 1803, was married at the age of sixteen to Ferdinando Turina, a rich Milanese silk manufacturer. Raffaello Barbiera³ describes Turina, rather comically, as "an excellent sort of fellow, but boorish, and so ill-mannered that he used to dine in his shirt-sleeves". He spent most of his time at his factory at Casalbuttano, while Giuditta enjoyed considerable freedom, visiting Milan fairly often and travelling in company with her brother. Bellini was introduced to her at Genoa in April 1828, after having heard much about her from his elderly Milanese friend Signora Pollini. They fell in love, and the affair, begun at Genoa, developed further at Milan.

After several evenings of amorous discourse, and embraces and kisses [Bellini told Florimo], I gathered the flower of love almost in haste, because her father was at home and we had all the doors open: she, swooning with love, said to me: "Bellini, will you always love me? Will you love me still more?" . . . I replied to her, swearing that I would.

The relationship lasted for five years, or as long as Bellini remained in Italy.

¹ 'Bellini: Epistolario' (Verona, 1943).

² 'Le lettere di Bellini' (Catania, 1935), p. 12.

³ 'Immortali e dimenticati' (Milan, 1901), p. 160.

When Michele Scherillo⁴ asked a Milanese lady, who had known Giuditta, what she was like, he received the following reply:

Signora T. . . , rich in patrimony but poorly endowed morally and intellectually, was generous, in every sense of the word, and spent money liberally to satisfy her own caprices; so that on contact with her Bellini's reputation, as a man, was dimmed and shaken. The separation from her husband had to come about, owing to *incompatibility of character*. Poor Bellini, taken in the snare (along with other unfortunates, however), served only as a pretext. G. T. was not beautiful; she was tall and well-built; her face, not at all expressive, yet had something sinister about it. She was a great gossip and her tongue was biting enough to harm the soundest reputation. She was shameless and an intriguer. She died old, full of afflictions and regretted by nobody. One sole friend, if such he may be called, was left to her. . . . R. always considered her one of the principal causes of the ruin of poor Bellini's health.

The only possible comment is that made by Scherillo himself: "Oh! these women! these women!"

Bellini described Giuditta, when he first knew her, as "beautiful, lovable and with strikingly sweet ways" and "a heart unspoilt". Whether he served merely as a pretext for a desired breach with her husband will emerge clearly enough from the letters published in this article.

The idea that Bellini's health was ruined by amorous excesses is bound up with the widespread but erroneous belief that he died of consumption. About this the report on the post-mortem examination⁵ is explicit: "The organs contained in the head and the chest were intact and perfectly healthy, but we found those of the abdomen very much impaired." There follows a sickening description in detail. The whole length of the large intestine was ulcerated, and there was an abscess the size of a fist in the liver, which on discharge would inevitably have killed him, apart from anything else. Clearly Giuditta, who had not seen him for more than two years before his death, cannot be held responsible for these things.

Bellini's chest was sound. It was only his Muse that was consumptive. It is generally agreed that he looked the very incarnation of his own music. An unusual type of Sicilian, with fair hair, blue eyes and rosy cheeks, he seemed younger than he was. Middle-aged women felt impelled to mother him and looked round among their friends and relations for a match. He made many easy conquests. The sweet and elegiac character of his best music bewitched every-

⁴ 'Vincenzo Bellini' (Ancona, 1882), p. 30.

⁵ Luisa Cambi, 'Bellini: Epistolario', pp. 598-99.

body. It has bewitched many of his biographers, too. The soft, fluffy portraits they draw are far removed from reality. His letters reveal a much tougher personality, ambitious, intent on his career and his fame ("la mia gloria"), suspicious of other people's motives, without generosity of mind towards possible rivals, egoistic and calculating even in his love-affairs. He preferred a relationship with a married woman, since there was no danger, as there was in dalliance with unmarried girls, of permanent ties. He left his money in Giuditta's hands and charged her five per cent interest on it.

The love-affair prospered principally at Milan. Bellini paid visits to the Turina family at Casalbuttano in November and December 1829. He and Giuditta were together on the lake of Como in the summers of 1830 and 1831. She did not accompany him to Parma for the production of 'Zaira' or to Venice for 'I Capuleti e i Montecchi', but they both went to Naples in January 1832⁶, where Giuditta made the personal acquaintance of Florimo. Towards the end of February Bellini and Florimo, without Giuditta, went on to Sicily.

The biographers have imagined a temporary breach between the lovers at this time.⁷ It is most unlikely, although a later letter does recall the composer's annoyance at what he considered Giuditta's coquettish behaviour with an old gentleman at Naples. There is no proof that she ever intended to go to Sicily; and apart from the obvious unwisdom of Bellini visiting his parents at Catania in company with his mistress, we know that she was ill. "Poor Giuditta", he wrote to Giuditta Pasta on 21 February, "has been in bed for more than twenty days, owing to pains she has suffered; but for two days now she has been out a little in a carriage." This was only five days before Bellini and Florimo landed at Messina. Then again, after the Sicilian trip, Bellini wrote on 28 April from Naples to Giuseppe Pasta, husband of the singer, at Milan: "I think I shall come to pass a month or two on the lake, together with Giuditta Turina, who charges me with many affectionate greetings to your Giuditta, Mamma Rachele, you and Clelia." This suggests that Giuditta Turina was still, or again, with him at Naples.⁸

There is no record of a stay at Como in this year, but in September he was again at Casalbuttano. Giuditta was with him, at least for part of the time, at Venice in the following winter.

⁶ Apparently separately, since at Foligno Bellini was seen alone in the diligence, on his way to Rome and Naples.

⁷ Cf. Luisa Cambi, 'Bellini: la vita' (Milan, 1934), pp. 185-88.

⁸ The letters to Giuditta Pasta and her husband were not published until after Luisa Cambi's biography appeared. They are included in her later edition of the 'Epistolario'.

The failure of 'Beatrice di Tenda' at the Venetian Teatro La Fenice on 16 March 1833 led to recriminations between Bellini and Felice Romani, his librettist. The latter, in a vicious reply to the letter of "A Friend of Maestro Bellini" which appeared in the 'Gazzetta Privilegiata di Venezia', blamed the composer for delay in the choice of the subject:

Whether because Minerva was discourteous to him, or because another goddess had taken Minerva's place, July passed, August passed, September went by and October came, and finally November, and that blessed subject was still not found. And Bellini had disappeared. A new Rinaldo, he was idling on Armida's isle. . . .

These allusions to Giuditta, published in a newspaper, are said to have decided Ferdinando Turina to seek a legal separation. Some biographers, including Luisa Cambi⁹, think that it was only at this moment that the scales really fell from his eyes; others, like Arnaldo Fraccaroli¹⁰, believe that he had been so far a generous and complaisant observer, and that only the publicity and the scandal aroused decided him to take action.

Bellini had lost Romani, librettist of 'Il pirata', 'La straniera', 'Zaira', 'I Capuleti e i Montecchi', 'La sonnambula', 'Norma' and 'Beatrice di Tenda'. Luisa Cambi says: "A cold hatred seized him, against Giuditta, the involuntary cause of it all. He harboured rancour against her for having followed him to Venice." There is no documentary evidence for this. Before the production of 'Beatrice di Tenda' he had signed a contract with Laporte to come to London. After another short stay at Milan he set out in April, leaving his furniture and some money in Giuditta's charge.

From London on 16 May he wrote to Alessandro Lamperi that he was surrounded by "celestial beauties", who offered, however, only sentiment, and he had decided to cultivate friendship rather than love, "so as not to run the risk of marriage". In a note to Rachele Pasta at Milan he mentioned Giuditta: "who writes to me always the tenderest expressions about the affection you have shown her, especially in this last unfortunate occurrence". This is probably a reference to the separation. Nothing more about Giuditta is found in the surviving correspondence for nearly a year. A letter to Florimo of 11 March 1834 makes it clear that all relations with her had by then been broken off.

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⁹ 'Bellini: la vita', p. 225.

¹⁰ 'Bellini' (Verona, 1942), p. 258.

The enormous collection of autograph letters left by Florimo to the library of the Naples Conservatorio is still largely unexplored. There are thirty-seven volumes, of different sizes, the contents of which are only now in process of being carefully catalogued, under the present librarian, Signora Anna Mondolfi. It is still possible to make surprising discoveries. In one of four volumes of miscellaneous "Ladies' Letters" addressed to Florimo there is one from that Giuseppina Appiani, whose real and supposed relations with Donizetti and Verdi I discussed a few years ago.¹¹ Signora Appiani, in May 1837, was on her way to Naples, to hand over to Florimo some souvenirs of Bellini. There was cholera at Naples, and she was held up in Rome. So she wrote to Florimo, asking for his advice and enclosing a letter of introduction that she had brought with her from Milan. This letter is also preserved in this volume. It is from Giuditta Turina and with it are twenty-one other letters from Giuditta to Florimo, some written during Bellini's lifetime and others after his death. They are completely unknown. They enable us, at last, to see this love-affair from the woman's point of view. The earliest is also the most interesting and important, because it tells us what really happened between April 1833, when Bellini left Italy, and 11 March 1834, when we know that all was over. It seems to have been written with Bellini's letters before her for consultation: "He writes to me", "he writes that he hopes", etc. She used the present tense, but the letters referred to were not recent ones.

Milan, 19 February [1834]

My dear Florimo,

I have only just received a letter from you which arrived here on 26 January and was delayed by fault of the post-office. You found my friend's letter cold, but I don't understand why, since she wishes to show you, as a friend of Bellini, the state to which his conduct has reduced me. I, who know your kind heart, have no need to read the letters you wrote to Bellini to be convinced of your friendship, of which I have had too many proofs to doubt it for one moment.

The expression "in proffering words of peace, to touch on the still aching wound"—the fact is that everything I believe allusive to Bellini hurts me unspeakably, so that when you told me to come to Naples it seemed to me you were seeking to separate me from him, and I didn't believe it was with regard to my husband, while of all the displeasures and the losses suffered, I feel only the loss of Bellini's affection and I am, to my misfortune, occupied only with him. Last year, when he was at Venice, there was a zealous person, such as are always to be found, who told Bellini that a certain man was paying court to me and that he had once stayed in my house until two in

¹¹ "Music & Letters", Vol. XXXII, No. 1 (January 1951).

the morning. I assured Bellini it was false, and I have a thousand witnesses able to attest it. He treated me very badly as soon as I reached Venice, but it all ended, and when he left for London we were on very good terms. You must know that last year my husband received an anonymous letter telling of our relations, and he did not want me to go to Venice. Bellini wished it and so I insisted until I snatched permission from my husband. That was a false step and the beginning, perhaps, of the storm that burst in May. But what would I not have done for Bellini! He writes to me from Paris that, since 18 months before, his love had cooled. Why, then, when I begged him never to write anything that could compromise me, did he write those letters that fell into the hands of my husband? And he writes, afterwards, blaming his great love, which could not limit itself to simple, indifferent phrases. Why, instead of waiting until September to speak of the cooling of his love, did he not tell me about it when he learned of my trouble with my husband? Then perhaps things would be very different. Instead, he writes that he hopes that if my husband should abandon me, I would not abandon him [Bellini]. And I, what did I do? I trod under foot interests, reputation, everything, and thought only of Bellini, whom I have always preferred to everything else, and, when he asked my forgiveness for the troubles he has brought on me, what did I reply? That only the loss of his affection could make me unhappy—and he deprived me of it at the moment when it was my sole support! And the reasons—what are they? The Venetian jealousies, and other idle stories told in Paris—one about a letter, the falsity of which I can prove. To these accusations I did not reply to Bellini, because I should have felt I was degrading myself. All my friends, seeing the state to which I was reduced, physically and morally, wrote to him about my situation but—would you believe it, dear Florimo?—he replied to them all, denigrating my reputation to excuse his own conduct, and not concerning himself in the least about my situation. Bellini should know me well enough not to believe all the chatterings of the idle. I'll go farther and say that I am sure that in the depths of his heart he does not believe them, but only apparently does so, because it suits him to believe them and because they serve his purposes. He says: his career *avant tout*. And does one talk like that to a woman who has sacrificed everything for him? to a woman who for five years has loved him with the same ardour and purity with which the angels adore the Divinity? and who, in spite of his cruel and indelicate conduct, loves him still? In these five years have I harmed his career? It seems to me that everything prospered for him. I did not ask that he should forgo what Paris offered him—who more than I could participate in his triumphs? He could glorify his name with his music, but there was no reason why he should degrade it by his conduct. For I assure you that the admiration they had for Bellini at Milan has been succeeded by contempt, something that very much distresses me, and I wish that Bellini could justify himself in the eyes of the public. To be the cause of my separation, and then to abandon me, is really a painful and cruel thing. If he

thought that I, as an independent woman, would perhaps go to Paris (something he wouldn't have liked), that would indicate that he thought me very affectionate, to behave in that way, and he is all the more wrong to treat me as he does. I rejoiced in my independence, in order to dedicate it entirely to him, and I should have behaved exactly as he would have wished. He would have been able to write part of the opera here, and another time I should have been able to go to see him in Switzerland, and without failing in his duty either to himself or to me, and without trampling on so tender an affection, he would have been able to continue his career. But enough—fate has willed it, but Bellini cannot be without remorse. He will find in Paris women more beautiful than me, but that they love him with the intensity with which I still love him—never, never. Forgive me, dear Florimo, for this long and tiresome letter, but I could not help opening my heart to the friend of him who treats me with such cruelty and injustice. I will send the lithographs myself. Write to me from time to time and believe me always the same

affectionate friend

Giuditta.

This absorbing document leads us to the following conclusions:

- (1) Giuditta's visit to Venice was occasioned by jealousy on Bellini's part, rather than on hers, as has been thought, and he cannot reasonably have "harboured rancour against her for having followed him" if she did so at his own request.
- (2) The love-affair was concealed from Ferdinando, who, so far as Giuditta herself knew, first learned about it from the anonymous letter. She must have lied to him, denying that Bellini's role went beyond that of a *cavaliere servente*, if she finally obtained permission to go to Venice. Romani's indiscretions can, at the most, only have contributed towards awakening, or re-awakening, suspicion in Ferdinando's mind, the real crisis following in May 1834, when he discovered some love-letters from Bellini to his wife.
- (3) Giuditta's obviously genuine distress disposes completely of any idea that Bellini's love was used merely as a "pretext" to obtain a separation.
- (4) Bellini suddenly broke off the relationship by letter in September 1834, alleging infidelity on Giuditta's part, and maintaining that his own love had cooled eighteen months before—i.e. at about the time of the visit to Naples.

The friend who had written to Florimo about Giuditta's condition was probably the Countess Virginia Martini. Florimo, throughout, seems to have supported Giuditta and not to have believed the allegations against her. He remained on affectionately friendly terms with her for the rest of her life. Some of Giuditta's arguments would be difficult to refute. Above all, why did Bellini write her compromising love-letters, although expressly asked not to do so, if he was no longer in love with her?

He was very much afraid she would follow him to Paris. On 11 March he wrote to Florimo: "They threaten me still from Milan that Giuditta is coming to Paris. But I haven't yet received a reply to my letters to the Countess Martini, which I think will have some effect; if not I shall leave Paris, because I don't want to reach the pass of recommencing a relationship that has caused me great displeasure."

But he still made use of her as his financial agent:

Dear Florimo,

Milan [postmark 17 April 1834]

The post is leaving and I have time only for two lines, to tell you that Bellini entrusts me to have paid at Naples 5,000 Austrian lire, which you will go to collect from the banker Falconet. He will have written to you what you are to do with them, and I beg you to write and say you have received them. You are right to tell me that it was a mistake to go to Venice when my husband did not wish it, but Bellini wished it, and what would I not have done for him! There was my fault.

Farewell. Write to me when to write to me isn't a nuisance, and believe me always

your affectionate

Friend Giuditta.

P.S. Bellini is making love to an English girl that he hopes, perhaps, to marry—much good may it do him. Farewell.

Another letter of 3 May refers again to this payment, and to an earlier letter that has not survived:

I exempt you from replying to mine of 29 March; indeed I beg you not to, because in replying you could not help talking of Bellini, and I absolutely don't want to hear him named any more, so I warn you that if a letter of yours should arrive, before there is time for this one of mine to reach you, I shall return it unopened, for fear of reading things in it concerning the Catanese composer. With reference to the Catanese: Di Novo brought me a letter from you; do not doubt that I shall do everything in my power to help him, even if he is from those parts. The other day I called on the Duke¹² to recommend Di Novo, and do you know what he said? "But, you know, you are very generous to make a recommendation on behalf of a Sicilian", and I replied that he was right but that generosity is the dominating sentiment in women in general.

She adhered to her resolution for a time and returned Florimo's next letter unopened:

Dear Florimo,

Milan, 26 May.

For several days now the enclosed letter has been on my writing-desk and must be sent back to you, because as the date of arrival at

¹² Probably Duke Visconti di Modrone, impresario of La Scala.

Milan is not marked I have not been able to decide whether it was written after the receipt of that one of mine in which I told you that I did not want to hear the composer Bellini spoken of any more. In doubt about this I return it, and if it is not concerned with the above-mentioned person send it me back again. Tell me if the money has been paid. I hope you have perfectly recovered. I am fairly well, but when I get a change of air I shall feel better; if you write to your friend you can tell him that he can get ready to go into *the depths of the country*, where he writes to la Martini he would go if I went to Paris.

Farewell, my dear Florimo. Write to me and believe me always
Your affectionate friend
Giuditta Turina.

She does not seem to have carried her implied threat into execution. At any rate she was still at Milan a fortnight later:

Milan, 9 June.

Dear Florimo,

I should have thought you would have been amiable enough to reply to two letters of mine. But are you, perchance, angry because I sent yours back? You would be much in the wrong, in that case, since you know the reason, but I am good, and if you've been a bit ill-humoured towards me I forgive you. I have to announce that the portrait you so much wanted has been sent off, and perhaps you will have received it before this letter reaches you. Admire and kiss the effigy of him who was so dear to me, and I wish I had had for him nothing more than friendship, for perhaps then I should not have reached the point of having to despise him? The post is leaving; I have time only to tell you that I shall be always

Your affectionate friend
Giuditta Turina.

Florimo passed on to Bellini the content of Giuditta's letters. Writing to Ricordi in this month the composer said he had heard that public opinion was against him at Milan, and he did not think it a suitable moment to return there, to compose another opera for La Scala. A suggestion that he should do so, from Duke Visconti di Modrone, had reached him, it seems, through Giuditta. They were again in direct correspondence, and Bellini even showed signs of regret, if not of remorse. He wrote to Florimo on 24 July:

Giuditta, while she wrote to you of her contempt for me, tells me in a letter of the 9th of this month that she cannot change into friendship the love she still feels for me, and goes on like this: "*Accept this, and I guarantee you that I won't annoy you, and I will acquiesce in receiving from you only cool friendship*", etc., etc. Her whole letter is most affectionate and if it weren't for my duty to pursue my career I should resolve to renew the relationship that tied me to her; but with so many engagements, in different countries, such a relationship would

be *harmful*, since it would rob me of *time* and yet more of my *tranquillity*; so I shall reply evasively, if possible without upsetting her.

Eleven days later he wrote again: "I have no further news from Giuditta. I swear to you that I think of her with regret, and I see that I have not at all forgotten her; but the very idea of tying myself again frightens me." Meanwhile he had found in Paris an undemanding companion, "beautiful, amiable and very docile", with whom he was not in love: "I see her sometimes, I make love and then I think about my opera." Anything for a quiet life . . . The opera was 'I Puritani'.

Later in the year he was contemplating marriage, provided he could find the right person, with the right dowry. But this was not easy. There was the English girl, who, for the moment, could only offer him friendship and esteem; she had 150,000 francs but, as he told Florimo, "a dowry of 150,000 francs without love is not much". Besides, she was already twenty-five or twenty-six years old, and he feared, if he married her, it would not be so easy to bend her to his "system". Friends suggested he should consider Horace Vernet's daughter, eighteen years old, with a very sweet nature; it seemed an excellent proposition, provided that the dowry was not less than 200,000 francs. But she was in Rome and, as far as is known, had never even given him a thought. He mentioned Giuditta, not very kindly, in several other letters:

One sees that she thinks of getting hold of me again, but, my dear fellow, now that I'm out of the fire I don't want to fall back into it any more. I shouldn't be happy with her any more—I feel it, I feel it profoundly; I should be more jealous than formerly, and a woman born a coquette, my dear fellow, cannot ever change her nature; so now I should like to have her friendship and, to my great distress, I see that I am constrained to renounce her love, so as not to lose my peace of mind again and compromise my future.

In February 1835 he discussed the marriage-market again. It was all very difficult. There was a girl of eighteen, with the necessary money, but "diabolical and imperious" in character; there was one of thirteen, but brought up to think too well of herself; there was a certain elderly Baroness, who loved him madly, and wanted him to marry her penniless niece. The Baron seemed reluctant to endow the niece with 200,000 francs; if, however, he died first, the Baroness would make Bellini a millionaire, as she had repeatedly promised.

The following letter from Giuditta to Florimo was written between the great triumph of 'I Puritani' in Paris and the composer's death:

Milan, 28 March [1835].

Dearest Florimo,

Three months ago I began to write to you, when I was told that at any moment you would be passing through Milan on your way to Paris, and thus I've been expecting you from day to day. About three weeks ago it was still said you were coming, but to-day I saw Ruggero, who told me he had had a letter from his brother which said nothing about your journey, and so I decided to write to you. I'll begin, then, by thanking you a thousand times for the golden combs you sent me, and begging you to write and tell me how much I owe you. But it would be lovely if you would come yourself to tell me, it would give me the greatest pleasure to see you again, and remember that if you ever do decide to come you must stay at Milan for some days and I'll do the honours of my town. We'll go to see everything beautiful at Milan, and that's not little, and then we'll go to Como; I'll see that you enjoy yourself, so that even if Bellini is not here, Milan will not seem boring.

The success of your friend's opera has given me great pleasure, both on his account and on that of my own ears, which will hear some good music. Donizetti, too, has been very well received—I have read about it in the papers and in private letters.

This letter seems to have got wet, and parts of it are difficult to read. Towards the end she says that her health has been affected by trouble with the Turina family, "and you know who is the cause of that".

A letter from Bellini to the Countess Martini, of 7 April 1835, omitted from Luisa Cambi's edition of the 'Epistolario', is printed in Barbiera's 'Grandi e piccole memorie' (Florence, 1910, pp. 484-87). It includes this passage:

No one mentions my furniture any more, so I suppose it's abandoned. I should like to ask the Duke of Cannizzaro to interest himself in the matter: perhaps he'll sell it for me. I need money, spending a lot, as I do, and earning little at the moment in this country. So, if you see Giuditta, give her my kind regards, and ask her to get a move on, if she can spare a moment from *Germany* for the *isolated island*, and arrange for it to be sold.

He had heard that Giuditta had taken a German or Austrian lover, identified by some biographers¹³ (on what evidence?) as Count Neipperg.

Giuditta certainly had Austrian friends. A report of the secret police, published by Barbiera¹⁴, says:

¹³ Cf. Luisa Cambi, 'Bellini: la vita', p. 245; also Vincenzo Ricca, 'Vincenzo Bellini: impressioni e ricordi' (Catania, 1932), p. 74. The love-letter from Bellini to Giuditta published by Ricca is a forgery, as are all the other "unpublished documents" in his book. They were rightly excluded by Luisa Cambi from the 'Epistolario'.

¹⁴ *Passioni del Risorgimento* (Milan, 1903), p. 233.

The Countess Martini-Gioviò is bolder, more imprudent and more enthusiastic, by a long way, than la Turina. She is also endowed with a more malign and independent spirit, and shows without restraint the greatest aversion to the Austrian Government and the German nation, while la Turina is civil and obliging to everyone, without distinction of nationality, and cultivates the friendship, with sincerity and without ulterior motives, of generals and other Austrian functionaries.

Florimo hesitated to believe that she had sought consolation in another lover's arms. On 18 July he told Bellini¹⁵: "Giuditta doesn't write to me any more, but I know she is very badly off, financially. So they tell me, writing from Milan, but they don't confirm that she is really making love with that German, as you say. Perhaps it's not true. I sincerely hope so." Bellini replied on 13 August:

All Milan agrees in saying that Giuditta has a German lover; if it isn't so, all the better for her, because such conduct on her part has harmed her very much in public opinion. She doesn't write to me any more, and she asked the husband of la Pasta to write to me about my affairs. They tell me she is spending enormous sums of money and is trying to get an increase in the amount her husband has assigned her annually. That's all I know. She has about 6,000 francs of my money and all my furniture, which she will sell at the next public auction.

This is the last letter we possess in which he mentions her name.

On 23 September Bellini died. He was not yet thirty-four years of age. After an interval, Giuditta resumed her correspondence:

Milan, 14 November [1835].

My dear Florimo,

For more than a month now I have been intending to write to you, but how could I find the courage then, if even now the tears still fall from my eyes? I can't express the sorrow I felt, when they announced to me the terrible misfortune, for you and his poor family—you were my first thought. Ah! why did he ever turn his back on Italy? If he had been here, or at Naples, I, or you—we should have saved him. I still doubt, with many others, whether he was properly looked after. Enough—Providence has been too unjust in cutting short a life so precious. My dear Florimo, if to have loved Bellini has merit in your eyes, to gain your friendship, believe that no-one deserves it more than I, and, likewise, if mine can be dear to you, count on it always. Take note that, as you know, I was entrusted by poor Bellini with the sale of his furniture; I have sold some things and I have the money here, and I also owe him 5,523.66 Milanese lire, on which I pay 5%. Please write to his family on my behalf; offer them my services and tell them that I beg them to make use of me in any way they think fit. By the next post I will send you an

¹⁵ Pastura, 'Le lettere di Bellini', appendix, p. 309.

exact list of everything I have here that he wished me to sell or to keep. . . . Write at once to Catania and reply to me quickly. If you have any details about that poor unfortunate, send them to me. Tell me how his family is, and how you are, everything connected with him interests me so very much. You ought to come to Milan to distract yourself, I should see you with the greatest pleasure.

Farewell, my dear Florimo, forgive me for the pain I cause you, touching on such a bitter wound, but my heart felt the necessity of writing to you. Retain your friendship for me, and count always on that of

Your affectionate friend

G. Turina.

Florimo tried to comfort her, assuring her that Bellini had never forgotten her, and had never really loved anyone else. Giuditta's reply shows great magnanimity:

[Postmark 18th January 1836]

Dearest Florimo,

I should have liked to reply very much sooner to your dear letter, but it hasn't been possible before now to prepare the list of our poor Bellini's belongings. I can't tell you how many tears I shed in reading your letter—how many, many things I remember! If he had not forgotten me, if he did not love another woman, why did he so barbarously abandon me amid all my troubles? But enough—at the moment of that terrible misfortune I forgot everything, in order to think only of the tender affection that once bound us, and I don't know, my dear Florimo, how you can recommend me not to despise his memory. I swear to you that not a day passes without my speaking of him; I think of him, and at night I dream of him, and never in my heart is there a moment of rancour, but I become very sad, thinking of how he ended, and I curse those who did not take sufficient care of a life so precious. I have not yet had the courage to go to a theatre and I don't believe I shall ever go again. He it was who made me adore music; other composers, for me, are worthless, and the operas which I heard with him, and which they are giving now at La Scala, I could not bear to hear again—it would upset me too much.

When you write, don't be afraid to speak to me about him. Nobody can better understand than I. With the Countess Martini not a day passes without his being named. He still wrote to her, but to me no longer, because by some of his expressions he had obliged me not to reply. I know that he was much displeased that I did not write to him any more; then I was intrepid, but now you wouldn't believe how sorry I am to have caused him this displeasure. I shall keep something for you, as you ask; the desk is small and as he used it to write 'Norma' I shall keep that for you as well. Tell me soon what his family decide. I, too, would like to keep something. He wanted all the embroideries kept. The piano stool having been given him by me, I should not like it to be put up for sale; similarly

the other things given him by me, marked with a little line. Can you tell me if among his things sold in Paris there were the gold crucifix with the little chain and the ring with three turquoises (which he wore and which were given by me)? It's better they should be sold, however, than in the hands of that dreadful kept woman. I am sorry my letter is so long, but I couldn't help it. Farewell, my dear Florimo, retain your friendship for me, and count always on that of

Your affectionate friend

Giuditta Turina.

Address your letters always to the Countess Martini, who reciprocates your greetings.

The later letters are inevitably less interesting. She had a lot of trouble, not only with the Turina family, but also with Bellini's relations. She paid the balance of the money left in her hands, together with the results of the sale of the furniture, to the composer's father, Rosario Bellini, but she could not get her original receipt back. She was on bad terms with Francesco Pollini, who was acting for the family at Milan, and who made difficulties. They wanted her to pay back the whole original sum deposited with her, regardless of the fact that she had paid off 5,000 lire at Bellini's request in 1834. Negotiations went on for years. She was often very sad.

Sometimes I despair [she wrote on 14 February 1837], at other times I'm in a state of apathy such that it deprives me of the ability of doing even the things that would give me pleasure, and cheer me up, such as writing to you. I am still at war with the house of Turina and still I don't know how it will end. I long for nothing but the moment when it will all be over, for all these affairs keep me tied, really, like a dog on a chain. Don't believe, however, that for that reason I nurse hatred for poor Bellini—God keep me from that! At the moment of his death I forgot all the harm he did me, in order to remember only our tender affection, and I swear to you I don't know what I wouldn't do or give, if he could only be living still.

Her friend the Countess Martini died; her father died; she had cholera, and survived. Increasingly she lived in the past. Certainly part of her affection for Bellini was transferred to his friend. "Dear, very dear, very very dear Florimo", she wrote on 31 January 1848,

You could rightly believe me dead, since for a century I have given no sign of life. I hope, however, that you have not wronged me by believing I have forgotten you. That is absolutely impossible, and I assure you that, amid all my so numerous troubles, no day passes without my thinking of you.

Florimo, for his part, had confessed that he had been in love with one of Bellini's sisters.

Rocco Pagliara, one of Florimo's successors in the library of the Conservatorio at Naples, published in his 'Intermezzi musicali' (Naples, 1889) two fragments of letters from Giuditta which are not among those forming the basis of this article. The originals are presumably in one of the other volumes of Florimo's correspondence. The passages quoted concern Verdi's 'Luisa Miller'. In October 1849 Giuditta wrote to Florimo:

I know that Verdi has left for Naples, to put on a new opera. Please let me know how it is received. This request results not from my interest, but from that of a friend of mine. In this respect all my interest was exhausted by our poor friend.

After fourteen years her allegiance was unshaken. But Florimo greatly admired 'Luisa Miller' and praised it highly when he wrote after the first performance on 8 December. For this he was bitterly reproached:

The enthusiastic account you give me of the success of Verdi's opera infuriates me; I am convinced it is exaggerated. I don't understand how a friend of Bellini can get so enthusiastic about the music of Verdi.

Advancing years and ill health left her little joy in life. On 20 August 1855 she told her friend:

I have been for two months and more by the lake of Como, my health not having permitted me to make a longer journey, but I'm not much better. The shocks sustained are too many, and too severe; I am ruined completely and it isn't possible for me to recuperate. Oh, how sad I am! One ends by becoming tired of life.

Florimo, at least once, went to Milan to see her. A letter from Angelo Mariani to Verdi¹⁶, written at Genoa on 3 July 1858, includes this passage:

Florimo was here, in transit, and came to see me. We talked, as you can imagine, of you and your wife, with the love and veneration you deserve. He has gone to Milan to pay a visit to Signora Turina, the former friend (ill-repaid, however) of Bellini.

Probably it was on this occasion that Giuditta wrote:

Dear Florimo,

Two lines to let you know that I am alone and waiting for you. It seems a century since I saw you.

Farewell. Come quickly.

Your affectionate friend

Giuditta.

¹⁶ In the archives of Sant' Agata.

Barbiera¹⁷ tells us that when her husband died she went into deep mourning and had to be comforted by all her friends, in her rooms in Via Verri, Milan, looking out on a little garden. Perhaps this is true; perhaps not. Barbiera's writings are based, in about equal measure, on documents and on gossip. He tells us, also¹⁸, that a doctor, Tarchini-Bonfanti, was Bellini's successor in her heart. She died on 1 December 1871.

If, after the separation and her desertion, she did take another lover, few would blame her. Documentary proof of this, however, has not been produced. The best justification of Giuditta's actions, in all that concerns Bellini, is found in Florimo's enduring friendship.

¹⁷ 'Il salotto della Contessa Maffei', 4th ed. (Milan, 1895), p. 87.

¹⁸ *Op. cit.*, p. 58.

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STAFFORD SMITH'S BURNEY

BY ELIZABETH COLE

No music library—or public library for that matter—would be complete without copies of Hawkins and Burney, the twin *Histories of Music* first published in 1776. To-day they have been superseded, outdated, and for most practical purposes abandoned, yet the fact remains that in any research one must go back to them again and again; for upon them rests—shaky though some of its foundations may be—the structure of musical history.

The first appearance of the rival volumes split the musical world of the eighteenth century into two unequal camps, and from the battle for customers Dr. Burney emerged victorious. Modern opinion has reversed the contemporary judgment of the catch "Sir John Hawkins? Burn 'is History; Burney's History pleases me". Dr. Burney, a literary journeyman with a happy facility for the written word, often fails to please us, since many of the half-truths and colourful legends which have crept into our text-books are traceable back to his History, and he himself remarked once (with more reason than he guessed) "when a falsehood has gained admission into a book it is far more likely to be copied than confuted". The unfortunate Hawkins never knew that two hundred years later he would be acknowledged as the more reliable authority; he never got over the bitter disappointment of seeing sixteen years' work discredited.

Full-scale biographies of these great-grandfathers of Grove's Dictionary have appeared in recent years which have almost completed the story of the feud between them. Almost, but not quite. It is so easy for the musicologist to walk through fields of research, like the woman in gloves, missing so much and so much. One important figure who took a large part in the musical life of the time, and in the affairs of Sir John Hawkins, has been completely overlooked, dismissed in the three words it takes to write his name: John Stafford Smith.

Who was Stafford Smith? Choirmasters know him as one of the great swells of the organ-loft who contributed a good deal to the Chant Book; students of early music remember him with affection as an antiquary, owner of a valuable collection which included the 'Mulliner Book'; members of the Madrigal Society still sing the

glees he wrote for the original Catch Club in the days when "Prinny" took the chair; across the sea he is known as the composer of 'The Star-Spangled Banner'. But it is not generally realized how large a share he had in the making of Hawkins's History. Though he is called "old Stafford Smith" (he died in his eighty-sixth year) he was barely twenty-six at the time he established his reputation as a musicologist. His knowledge of history was formidable, his memory for trivia inexhaustible, and he would quote (and you could not stop him) chapter, verse, cross-reference, footnote and all.

Some time ago I was chasing a biographical myth through various reference books and managed to trap it—like so many others—inside the pages of Burney's History. Modern editions of this work, stuffed into two small volumes, are easily accessible; but the copy I chanced upon is unique, for Stafford Smith once owned it. One might well wonder why. For thirteen years after its publication he refused to give it house-room, and when he did buy it, it must surely have been in a fit of intellectual masochism, for he lashed himself into a fury over it. And by some miracle this copy has been preserved, that all may see how fiercely the fires raged among the supporters of the rival historians. I say miracle advisedly: Smith's collection passed to his daughter who then went mad, and all of it vanished away. But there is never any doubt about what he owned; books that have been through his hands bear not only his signature, but the same spidery calligraphy throughout their pages, for he was an inveterate scribbler in margins.

According to a note in Mrs. Burney's quavery handwriting, Smith made the painful purchase in 1789, and on one of the fly-leaves he has appended his own memorandum of the transaction:

May the 4th 1789 John Stafford Smith paid Mrs. Burney one pound eleven shillings and 6 pence . . . for Doctor Burney's History—his serv[an]t in a white livery turned up w[i]th Blue brought the two last Vols to my House in Warwick St. Charing cross at yt time.

Dr. Burney was doing very well for himself—white livery turned up with blue suggests an opulence which Hawkins might well have envied.

The private war between Smith and Burney which goes on inside these four volumes is both revealing and instructive. Smith would open fire on faulty scholarship with a bold frontal attack, or creep up behind an argument and stab it in the back. Besides the grim correction of every printer's error, like "singing and chanting forth the praises of cod", countless omitted or incorrect dates,

sources and cross-references to other authorities sprout from every page and run riot on the fly-leaves. Going through each chapter one can eavesdrop upon the argument between "the unspeakable Doctor B—" and Stafford Smith, which shows the latter in all his humours, being by turns phlegmatic, choleric, bilious or bloody:

Burney: The names of Homer and Archilochus were equally revered and celebrated in Greece, as the two most excellent poets the nation had ever produced.

Smith: *The writings of Archilochus were banished from Sparta not only on account of their sarcastic turn, but for their Obscenity.*

Burney: Minstrels in the 15th century were often better paid than the clergy. Many of them are so now.

Smith: *Including Doctor B——.*

Burney: Canons of difficult solution were to Musicians a species of problem.

Smith: *The canon of Okehiem places ye Bass, In Burney's translation of it, in ye treble Cleff, which B—— had not ye leisure or peculiar genius to unriddle.*

Burney: Diagram of the Guidonian Hand . . .

Smith: *Inaccurate. See ye original.*

Burney: Roseingrave . . . was never able to bear any kind of noise without great emotion. If, during his performance on the organ at church, anyone near him coughed or sneezed, he would run out of the church.

Smith: *Kirkman, ye present organist of St George's Ch[apel] is disordered by the sound of the organ.*

Burney: What an abuse of reason and munificence does it seem, that those who had never meditated on the art of music, or been taught themselves, should be fixed upon to teach and direct the studies of others.

Smith: *Or even ye superficial Doctors of the present day.*

Burney: It seems natural that the hope of applause and the fear of censure should operate powerfully on the industry of a composer.

Smith: *To gain meretricious praise? Pooh.*

The subject which roused Smith to a high pitch of frenzy was the fact that Burney ever achieved a doctorate in music. This was more than a mystery to him—it was a scandal. The "Anthem in 8 parts intended as an Academical Exercise for a degree at Oxford 1769" is printed *in extenso* in Vol. III of the History, and modestly left anonymous. Against it Smith has scrawled "Composed by Dr. Burney. Misaccented. stiff both in air and modulation. meagre harmony. graceless melody. Shocking". To this he adds, in Vol. II: "The Critical Review for 1789 observes yt Burney cannot produce one good composition of any kind. Vulgarity is ye only objective";

and (in the Index): "Burney published a stiff exercise not worth looking at. This is more sinister than ye Dr imagined."

It would be unjust to place too much emphasis on Smith rampant—there are also examples of Smith salient:

Burney: The subject of Croft's last chorus is agreeable and well-supported.

Smith: *Borrowed, almost note for note, from a comp[ositio]n in the British Museum. We easily believe w[ha]t pleases us.*

Smith passant, or prowling:

Kozeluch was found hung in a brothel.

Smith couchant:

Why does ye Chromatic dissolve ye mind, and the Enharmonic brace ye nerves?

and even Smith dormant (and incomprehensible):

touching tenderness—soft and pure chiming. Wild potency. Lesbian girls—Horace.

That somebody back in the early nineteenth century got hold of this copy of Burney is evident from a testy comment which appears at the end of the last volume: "I told him the price three days ago—7 guineas, having Stafford Smith's notes". Another owner has scratched out one of these notes, scribbled alongside an Italian madrigal, so what was written before the concluding words, "O my salacious Doctor B—", we shall never know.

Charles Lamb maintained that a book lent to Coleridge would always come home worth twice as much because of the poet's marginalia. Whatever one's views on annotators, there is no doubt that this Burney, which Lamb would have enjoyed so much, has been increased to far more than 7 guineas' worth by what has been added to it. It contributes to our knowledge of musical thought at a time when the science of musicology was in its infancy, and it turns a spotlight on the righteous, sober, if ungodly cerebrations of one of our foremost antiquaries. Lives of great men all remind us that their strong points are so much less interesting than their crankiness.

PLAN FOR A STAGE PRODUCTION OF RAMEAU'S 'DARDANUS'

BY CUTHBERT GIRDLESTONE

It is unfortunate that 'Dardanus', the opera that contains Rameau's finest and most varied music, should be the hardest to produce. The difficulty is due partly to the fact that it has come down in two widely divergent forms. The original version, performed in December 1739, had so absurd a libretto that it was withdrawn early the following year. When the opera reappeared, four years later, three out of its five acts had been rewritten and the story considerably changed, so that it is impossible to run the two plots together; a choice must be made of one or the other.

In both versions, Iphise and Dardanus are in love with each other and neither knows of the other's passion. Iphise's father is at war with Dardanus and has promised her hand to an ally, Antenor, who is also enamoured of her. Iphise has some difficulty in staving off a precipitate wedding in the first act. Iphise, Antenor and Dardanus, all unbeknown to one another, decide to consult the magician Ismenor, priest of Jupiter. Dardanus arrives first and, thanks to his illustrious parentage—for he is a son of the god—is well received. Learning that Iphise is expected, he induces Ismenor to entrust him with the magic wand which will allow him to pass for the magician. The second on the scene is Antenor who, suspecting that he has a rival, wants to know whether Iphise will ever return his love. Dardanus, who is possessed by a like curiosity, promises to observe Iphise and tell him what he discovers. Antenor withdraws and it is Iphise's turn to consult the false Ismenor. She confesses her guilty love for her father's enemy, expecting to be helped to overcome it. She is shocked to hear herself exhorted to give way to it and is alarmed when Dardanus, throwing away Ismenor's wand, reveals himself and declares his passion. She flees and the prince, rejoicing in a too, too happy lot, casts prudence to the winds and, during the interval, is taken prisoner.

It is here that the two stories part company. In the first version, Iphise, having bewailed Dardanus's fate in a moving solo, is again pressed by Antenor to consent to the wedding. She resists so strongly that her suitor suspects the truth. His entreaties are cut short by a long triumphal feast which is eventually broken up by the news that

Neptune has sent a monster to harry the lands of Dardanus's captors. Antenor at once volunteers to slay the intruder, and the act ends on a chorus of godspeed as he sallies forth.

The fourth act is in two scenes. The first, a very long one, is musically the most enchanting and logically the most idiotic in the opera. Dardanus has been rescued by Venus and lies asleep in her chariot by the seashore which is strewn with the wreckage of the monster's depredations. A *divertissement* depicts his dreams. First, a chorus of *Songes* invites him to slumber and enjoy thoughts of love. Next, another *Songe* apprises him of the monster's exploits and calls upon him to arise and kill it. The monster itself appears in the dream and its evolutions last through a couple of descriptive *symphonies*. After a contradictory chorus, in which conflicting teams of *Songes* alternately discourage and encourage him, an *air de triomphe* turns into a chorus of great length and vigour which urges him to action. At this point he awakes from his incredibly heavy slumber.

The rest of the act stages Antenor's fight with the monster, his imminent defeat and his rescue at the hands of his rival whom he does not know, though he himself, of course, is known to Dardanus.

In the last act, after some brief rejoicing, Antenor, acclaimed as victor, confesses that it is not he but an unknown warrior who has killed the beast. As he is speaking Dardanus appears and is hailed by him as the true victor. Antenor generously gives way before the prince, and Teucer, the king, after a little coaxing, grants Dardanus his daughter.

The length of the *divertissements*, *symphonies*, airs and choruses of *Songes* and the dramatic weakness of the libretto make of 'Dardanus' in its first version a feast for the music-lover but an object of scorn for the playgoer. As a concert it needs no alteration and indeed, if one is content to listen and enjoy without understanding, which is what one does with much broadcast opera, it can be performed on the air as it is. Indeed, the B.B.C. has so produced parts of it. But since drama has also its claims, the wizardry of the music was not enough, and another plot had to be devised.

In the 1744 version Dardanus is taken prisoner between Acts II and III, but the third act, instead of an elegy by Iphise, opens with a fury chorus of Phrygians clamouring for his blood. Teucer, who is now a magnanimous victor, upbraids them for their cowardice, but they are reinforced by the jealous Antenor, who reminds him that Dardanus was caught because he was trying to approach Iphise. Who knows, he asks, whether the princess herself does not love him? He thereupon tests the maiden who has just entered, suggesting

not only immediate nuptials but the execution of Dardanus. Iphise's dismay reveals her feelings and Antenor gives vent to an air of jealousy, the high light of the act, "Le désespoir et la rage". Iphise retorts with threats of suicide. At the height of his rage, Antenor is about to order his rival's death when he too, like Teucer, is smitten by the cowardice of his act. Torn by moral conflict, he retires to take counsel. Meanwhile, the joyful folk invades the stage to indulge in a *divertissement*.

Act IV takes place in Dardanus's prison and begins with one of the two finest numbers in the new version, "Lieux funestes". While he is still brooding over his woes, Ismenor appears from on high to strains of enchantment. In a protracted transformation scene he converts the prison into a sojourn of delight and invokes Love. Duly inspired, he foretells that Dardanus will be saved, but at the cost of Antenor's life. The prince refuses to live at an innocent man's expense. Ismenor advises acceptance of heaven's decrees and withdraws. The prison returns to its former state.

The next visitor is Iphise herself who comes to let Dardanus escape. This he refuses to do, and tells her of Ismenor's prediction. She of course insists, while he reiterates his refusal, and the argument is clinched in a duet, "Frappez, Dieux tout-puissants", the second of the two finest new numbers. The deadlock is broken by the sound of fighting; Dardanus's men have counter-attacked and are in the city. Antenor rushes on, mortally wounded, and confesses his intended perfidy. It was he who had planned Dardanus's escape, but it was in order to have him killed as he left the gates. Fully repentant, he dies. The sound of arms returns; Dardanus goes out to battle and the *bruit de guerre* continues through the interval. Meanwhile the scene changes to Teucer's palace where, after a solo of the princess, who trembles now for her father's life, Dardanus appears and reassures her: her father is captive but safe; and indeed the king is brought on shortly after. Still unbowed, he defies his victor. There ensues the usual generosity match: Dardanus offers his head to the king, who nobly declines it and consents to give him Iphise, whereupon, Venus having descended in her *gloire*, all the rest is rejoicing.

It is clear that the 1744 version presents us with a coherent if unlikely story. But much beautiful music from 1739 is omitted from it. The arranger's task should be therefore to keep as much as possible of what was cut out without overloading. Such a task may seem tedious to all but a Rameau votary, and the sheer magnitude of the necessary arranging and combining to discourage a revival.

I have therefore ventured to present an acting version which satisfies as far as possible the two conditions of dramatic coherence and the preservation of most of the best music from both versions, and I give it here hopefully as at least a basis for some future performance. The references are to volumes X and 'X: Appendices' of the 'Œuvres complètes'. Vol. X contains the 1739 version; the 'Appendices' give the new Acts III to V, with a number of pieces composed for other revivals.

I have cut out the prologue but kept from it a minuet which I have added to the overture, suitably transposed.

Alterations in Acts I and II amount mainly to cuts. As the original IV, i cannot be worked into the 1744 version and is yet too good to lose entirely, I suggest that some of it should be played as interval music between Acts II and III.

Act III is as in 1744, but I have kept Iphise's air from 1739 and also Antenor's fine solo, with a slight change of words.

Acts IV and V are also as in 1744, with cuts. Between them the original interval music, *bruit de guerre*, has been kept; there will therefore be only two intervals, dividing the work into three acts.

Into Act V I have inserted a duet and dance from 1739, as well as the tambourins from the prologue. The 1739 chaconne, one of Rameau's noblest, must obviously close the performance.

Œuvres Complètes:

X. 1-9.

X. 83-85.

Overture.

Minuet (transposed to F# minor).

ACT I.

(Original Act I)

X. 93-128.

X. App. 88 (Appendix 10).

X. 134-137.

X. 149-154.

X. 273-276.

X. 261-267.

Sc. 1-3.

'Loure' in D minor.

(Cut: X. 129-133: Chorus.)

'Air vif' in G minor.

(Cut: X. 138-143: Ariette.)

'Premier Rigaudon'.

(Cut: X. 146, line 1-148: 'Deuxième Rigaudon'.)

Chorus: "Guerriers, suivez l'Amour".

'Tambourins' I & II (from III, 3).

Duet and Chorus: "Paix favorable"

(from do.).

(Original Act II)

X. 157-167, line 3.

Sc. 1-2.

(Cut: X. 167, line 4-169: "Eh! quel bien" to "Tromper la haine".)

X. 170-188.

Sc. 3.

(Cut: X. 189-191: 'Premier air' in Bb major.)

- X. 192-196. "Suspend ta brillante carrière" and
'Deuxième air' in B \flat .
X. App. 8-9. 'Air grave' in B \flat ; 'air vif' in G minor.
X. 197-211. "Nos cris ont pénétré" and chorus:
"Obéis".
(Cut: X. 212-217: Sc. 4.)
X. 218-229. Sc. 5.

INTERVAL MUSIC.

- X. 303-306, line 1. 'Gracieusement'.
X. 310-312, line 1. 'Sommeil'. } (from IV, 1.)

ACT II.

(Original Act III)

- X. App. 10-12. Sc. 1 (1744 version): Chorus: "Dardanus
gémît".
X. 230-236. Sc. 1 (1739 version): "O jour affreux".
X. App. 12-19, line 3. Sc. 2-5 (1744 version).
X. 363-366. Sc. 3 (1739 version).
(N.B.—Substitute "Rival odieux" for "Monstre
affreux".)

(Original Act IV [all 1744 version])

- X. App. 26-27. Sc. 1.
X. App. 27-33, line 2. Sc. 2.
(Cut: X. App. 33, line 3-37: 'Air tendre', ariette.)
X. App. 38, lines 1-4. Sc. 2 (cont.).
(Cut: X. App. 38, lines 5-6) } "Les Dieux vont re-
tenir" to "plus justes
que les Dieux".¹
X. App. 68. (Appendix 6)
X. App. 38, line 7-44. Sc. 2 (concl.), Sc. 3-4.

INTERVAL MUSIC

- X. App. 44-45. 'Bruit de Guerre'.
Or: An alternative version: X. App. 73.

ACT III.

(Original Act V)

- X. App. 46-53, line 3. Sc. 1-4 (1744 version).
(Cut: X. App. 53, line 4-62: "Peuples chantez";
march, duet & chorus: "Chantez la reine";
chaconne, minuet, Sc. 5.)
X. 423-428. Duet, gavottes in G \sharp ; "Triomphe,
Amour" (1739 version).
X. 430-431. Minuet in G (id.).
X. 87-91. 'Tambourins' I & II (from Prologue, sc. 2).
X. App. 78-81 (Appendix 9). Chorus: "Que vos flambeaux".
X. 438-456. Chaconne (1739 version).

¹ In other terms, substitute Appendix 6 (page 68) for page 38, lines 5-6.

BEETHOVEN AND GRILLPARZER

BY DONALD W. MACARDLE

GRILLPARZER was born in Vienna on 15 January 1791, as the eldest of the four sons of Wenzel Ernst Joseph Johann Nepomuk Grillparzer (1760-1809), an attorney, and Anna Franziska (1767-1819), sister of Joseph Sonnleithner, adapter of the libretto of 'Fidelio', and of Ignaz Sonnleithner, friend and patron of Schubert. After four years at the *Gymnasium*, Grillparzer entered the University of Vienna in 1804, and he registered under the faculty of Law and Political Science in 1807. Lack of sound training in fundamentals plagued him from his boyhood, but he did creditable work in his law studies. After the death of his father in 1809 he undertook part-time tutoring, and upon graduation in 1812 he became tutor to the nephew of Count von Seilern and at the same time worked as an unpaid apprentice at the Court Library.

In November 1813 he accepted a clerkship in the Imperial Bureau of Revenue and in 1818 was transferred to the department of the chancellery, under Count Stadion, that was concerned with theatrical affairs. About 1820 he met Katharina Fröhlich; deep love developed on both sides, but he shrank from marriage, and the emotional turmoil that resulted plunged him into an abyss of misery and despair. In July 1823 he was made a chief clerk in his department (SchKH III 361¹), and in 1832 he became director of the archives of the chancellery, a post he retained until his retirement in 1856 with the rank of *Hofrat*. Nearly forty-five years after Stephan von Breuning had guided the hand of the dying Beethoven in his last signature, Stephan's son Gerhard performed the same melancholy service for Grillparzer (B als Freund p. 201N): he died in Vienna on 21 January 1872, less than a week after his eighty-first birthday (Yates, 'Franz Grillparzer', Vol. I, 1946).

His dramatic fragments 'Spartacus' and 'Alfred der Grosse', written in 1809 while he was still at the University, showed great promise. In 1816-17 he was sponsored and encouraged by Joseph Schreyvogel, secretary to the court theatres, to write his first tragedy, 'Die Ahnfrau', which brought him immediate fame. After the success in 1818 of 'Sappho', "the tragedy of poetic genius, the renunciation of earthly happiness imposed upon the poet by his

¹ A list of the abbreviations used in references is given at the end of this article.

higher mission" (Brit), he was made Court Theatre Poet at a salary of 2,000 florins. His trilogy 'Das goldene Vlies' was written in 1820; 'König Ottokars Glück und Ende' (1823), 'Des Meeres und der Liebe Wellen' (1831) and 'Der Traum, ein Leben' (1834) continued the development in poetic form of the dramatist's own self-tortured spirit. His only comedy, 'Weh' dem, der lügt' (1838), was a fiasco, and thereafter nothing for the stage came from him during his lifetime, though he left three tragedies, including 'Libussa', "perhaps the ripest, as it is certainly the deepest, of all Grillparzer's dramas" (Brit). It was Grillparzer who wrote the epitaph for his intimate friend Schubert: "Here music has buried a rich possession but still fairer hopes."

The 'Encyclopædia Britannica' describes him as "a poet of the first rank . . . a poet who, by a rare assimilation of the strength of the Greeks, the imaginative depth of German classicism and the delicacy and grace of the Spaniards, had opened up new paths for the dramatic poetry of Europe". "More successfully than any other dramatist of the century, he carried out . . . the reconciliation of the classicism of Goethe and Schiller with the Romantic and modern spirit of the nineteenth century" (Brit XI-795). Vol. I.16 of the *Sämtliche Werke* contains his 'Selbstbiographie' (pp. 63-231; see also pp. 17-20) and his 'Erinnerungen an Beethoven' (pp. 29-37), the latter dating from 1844-45.

The Sonnleithner family, of which Grillparzer's mother was a member, was very musical. The father was a dilettante composer and a good friend of Haydn and of Mozart; the elder brother Joseph was from 1804 to 1814 secretary of the court theatres, the adapter of the libretto for 'Fidelio', and a founder of the Gesellschaft der Musikfreunde and its conservatory; the younger brother Ignaz was an active sponsor of musical affairs. Until her mind began to cloud in her last years, Frau Grillparzer was active musically, though there is no record that her husband was interested in music (Puttmann; see also MQ 2 [1916] 552). According to Grillparzer's 'Selbstbiographie', the pianoforte lessons that his mother gave him at a tender age were the "torture of his boyhood", though by the age of six or seven he had attained a certain facility. Lessons from Johann Mederitsch (known as Gallus), a composer and teacher of local fame, succeeded only in confirming the boy's lack of interest in pianoforte instruction, but when a younger brother took up the violin, the poet did the same, though without instruction, and became able to play for his own amusement.

² From Bouilly's 'Léonore, ou L'Amour conjugal', composed by Gaveaux.

His pianoforte teacher had taught him the elements of harmony, and as time passed Grillparzer became a noteworthy improviser, an art that he practiced by the hour and found very effective as a stimulus to his imagination. He says (Sb, p. 155) that he developed many of his dramatic ideas while playing the symphonies of Haydn, Mozart or Beethoven in four-hand arrangements, first with his mother and after her death with the daughter of Caroline Pichler. While at the University, he writes (Sb, p. 99):

I thought of nothing but music. I wrote various songs, which I sang in a passable tenor voice. Among them was Goethe's 'König von Thule', which my father could not hear often enough: I had to play and sing it for him again and again.

In 1832 Haslinger published his 'Rhapsodie für das Pianoforte' Op. 1, and a number of compositions in manuscript were found in his *Nachlass* (BusZ IV 160); Puttmann reports the publication of a setting of verses from the *Odyssey*, the vocal parts declamatory and monotonous, the piano accompaniment "stiff and unhelpful".

Grillparzer first met Beethoven as a boy of fourteen at a musical gathering at the home of his uncle Joseph Sonnleithner (Erin, p. 29). During a summer holiday at Heiligenstadt some years later (BHdb I 448 says it must have been in 1808) the Grillparzer family had lodgings in the same house as Beethoven. Grillparzer remembered his incessant pianoforte playing; one day Beethoven caught Frau Grillparzer listening to him and played no more (Erin, p. 30; TK I 270). During a later summer there occurred the incident of Beethoven's interest in the flighty daughter of a local peasant at Döbling, and his intercession when the peasant was arrested for brawling (TK I 270). The date of this occurrence is uncertain: Grillparzer says (Erin, p. 31) that it was during a summer when he was visiting his grandmother, so that the death of his mother's mother in March 1810 (his father's mother had died in 1795) would apparently establish a latest date. On the other hand, there seems to be no record of a summer holiday spent by Beethoven at Döbling between the years 1804 and 1821 excepting only 1815 (note that Kal 462 to Treitschke was dated "Döbling, 24 September 1815"). Katharina Fröhlich told Gerhard von Breuning (B als Freund, p. 147) that during a summer vacation at Döbling (which apparently could have been only 1815) Beethoven lived in the house occupied by her parents. Sauer (SW I.16, p. 248) cites evidence to indicate that this was a house owned by the peasant Leopold Flehberger (not Flohberger).

It may be concluded that Grillparzer's anecdote is sound in its

general content but faulty in its details: Kalischer (BusZ IV 168) quotes the statement of the Grillparzer scholar August Sauer:

As regards everything psychological and characteristic, Grillparzer's autobiographical memoirs are unusually accurate, but they are wholly undependable as regards numbers, names of places and individuals, and the order of events.

For some years after 1815 Beethoven saw Grillparzer only casually, in the street or in taverns (Erin, p. 31). The poet was a friend of the Giannatasio family (TD V 519), and it is possible that the two men sometimes met there. In March 1819 (SchKH I 32) Beethoven noted down a reminder in a Conversation Book about Grillparzer's 'Sappho', and in December 1819 one of Beethoven's friends (perhaps Hauschka) said "Grillparzer has an opera book ready. He told me. I'll find out what it is about. He has written a tragedy entitled 'The Maccabees'" (SchKH I 107). The reference is to Grillparzer's project of versifying Zacharias Werner's 'Mutter der Makkabäer' (see SW II.7, p. 270).

In the summer of 1822, at the request of Breitkopf & Härtel, Griesinger had discussed with Beethoven the possibility of another opera (TD IV 281). The revival of 'Fidelio' in November 1822 (TK III 83) stimulated the composer's interest, and in his enthusiasm for Wilhelmine Schröder's Leonore he promised to write a new opera for her (TK III 84). A further stimulus was the revival of the 'Ruins of Athens' music for the dedication of the Josephstadt Theatre in October 1822, with new text by Meisl (TK III 81). Beethoven was desirous of salvaging the music, modified and added to from the 1812 version, but he was dissatisfied with Meisl's verses, as he had been with the original text by Kotzebue. Early in March 1823 he and Grillparzer met to discuss a possible revision of the original 'Ruins of Athens' text that could hold the work in the repertory. Grillparzer opened the conversation (SchKH III 76) with the statement "I am prepared to make whatever changes you think necessary", and various aspects of the proposed revision were discussed, but after this meeting the project seems to have been dropped completely.

Sauer (SW I.16, p. 249) contends that it was not Grillparzer but the young Viennese poet Franz Hermann von Hermannsthal (1799-1875) who talked with Beethoven on this occasion. Evidence in favour of this contention is found in the fact that there is no mention of this meeting in any of Grillparzer's autobiographical writings. On the other hand, Conversation Books which have been studied by such scholars as Thayer, Riemann and (most recently) Schünemann

contain the record of at least five other meetings with Grillparzer, for most or all of which the content of the conversation leaves no doubt of his identity. It is hard to believe that these scholars would have failed to compare the handwriting of the various entries supposed to have been made by so eminent a visitor, or that they would have been deceived by the handwriting of another. Moreover, the passage under discussion was clearly marked "Grillparzer" by Schindler, who was present at the meeting.

In February 1823 (thus before the meeting of Beethoven and Grillparzer regarding 'The Ruins of Athens') Count Moritz Lichnowsky interested himself in securing an opera book for Beethoven from Grillparzer. As recorded in SchKH II 395ff, he said:

I shall be meeting Grillparzer one of these days . . . I am impatient to find out what answer Grillparzer will give me. His diction is superb, he has an imagination of great fire, and he is fitted to write a great poetical work. This would be just the thing for a second opera. . . . If he will write for you, his poem will certainly carry the day.

At the end of February 1823 he said: "I am determined to see Grillparzer about 'Macbeth' or 'Romeo and Juliet'." It may have been about this time that Beethoven wrote to Schindler (Kal 889): "Please let me know Grillparzer's address. Perhaps I shall go to see him myself." Grillparzer says (Erin, p. 32; Sonneck Impr p. 157; see also TK III 118) that Count Dietrichstein approached him for an opera book at Beethoven's request. While Dietrichstein, as *Hofmusikgraf*, would certainly have been interested in such a project, all the evidence of the Conversation Books indicates that the active effort was made by Lichnowsky.

The project of writing an opera book was not completely new to Grillparzer. As early as May 1808 he started an adaptation of 'A Midsummer Night's Dream' as a comic opera, to bear the title 'Der Zauberwald'; the first scene (some 90 lines) is extant (SW II.3, p. 87). 'Sappho' resulted in the summer of 1817 from a suggestion by his friend Felix Joel of a possible opera book for Weigl (Erhard, 'Franz Grillparzer' [1910], p. 63). A libretto on Ulysses was started (or at least contemplated) in the autumn of 1818 at the suggestion of Konradin Kreutzer, who also expressed interest in a fairy-opera, 'Sidonia' (Jb Grillp-Ges 8 [1898] 261). For Beethoven Grillparzer decided on the legend of Melusine, which he had originally contemplated as a spoken drama and then as a children's ballet. That it was material which was already well digested in his mind is shown by the fact that the actual writing of the book for Beethoven, which

is found in the *Sämtliche Werke*, I.4, pp. 1-63, as 'Melusina: Roman-tische Oper in drei Aufzügen', was accomplished between 15 and 23 March 1823 (SW I.4, p. 217). Grillparzer's statement of the principles upon which he based his modification of the legend may be found in TK III 118; a detailed outline of the book is given in TD IV 400.

By early April 1823 Beethoven had learned that 'Melusine' was about to be submitted to him (SchKH III 129, 131, 136)—indeed, if Louis Schlösser's memoirs, written more than sixty years after his visit to Beethoven, can be accepted as accurate testimony, Beethoven said to him as early as 3 March 1823: "Grillparzer has promised me a book, 'Melusine'" (Kerst II 12; Sonneck Impr p. 144). Grillparzer gave the draft to Franz Anton Forti of the Court Opera for his opinion (SchKH III 153, 157), and late in April handed it over to Lichnowsky for him to give to Beethoven (SchKH III 189; see also *ibid.*, p. 187). Early in May Lichnowsky said: "Grillparzer wants a conference with you himself. He is ready to make many changes if you want them" (SchKH III 200), and the nephew Karl told Beethoven that Lichnowsky was impatient for his action (SchKH III 207).

In this same period Schindler said (SchKH III 229): "I was with Grillparzer a little while ago. He is delighted with what you have written." Kinsky (NBj 5 [1933] 61; ZfM 102 [1935] 1234) and Unger ('Deutsche Musikkultur' 8 [1943] 14) conjecture that this reference is to Kal 199, a letter without date or name of addressee. One should not lightly join issue with the united judgment of two such eminent scholars, but it should be noted that the letter in question seems to refer to an unsolicited manuscript in which Beethoven had no great amount of interest, received from a poet with whom he was acquainted only slightly, if at all. Neither of these conditions would apply to the 'Melusine' manuscript in the spring of 1823. The suggestion by Kalischer (BusZ IV 172) that Kal 968 was the "writing" referred to may be brushed aside without a second thought in view of its reference to occurrences at a meeting of the two men at Hetzendorf which was not to take place for several months to come.

Schindler continued his report to Beethoven:

He was especially surprised that you admired the poem for the reason that, as he now admits, he did not devote particular care to it since he took for granted that the subject would not appeal to you. . . . If the Hunters' Chorus at the beginning bothers you, he will also write a Chorus of Nymphs.

This "Hunters' Chorus" comes up again and again in the

Conversation Books as a possible point of objection by Beethoven, even as late as July 1826, long after any possibility that the opera might be composed had vanished (SW I.16, p. 251).

The meeting of the two men for discussion of 'Melusine' finally took place in mid-May. Grillparzer reports upon it in some detail in his 'Erinnerungen' (see excerpt in TK III 119); the record that remains in a Conversation Book (SchKH III 275) gives little but generalities, but it is known that conversations at Beethoven's lodgings were usually conducted by the use of a slate rather than a book.

For a month or so before this meeting, another project for Beethoven had also been in Grillparzer's mind and had been mentioned to Beethoven in various conversations. Late in April (SchKH III 189) Schindler had said: "Grillparzer has a subject, the Bohemian Drahomira, that he is going to work up for you. He hopes it will be a remarkable piece of work. . . . He is quite carried away by it." A little later (SchKH III 200) Lichnowsky said that when 'Melusine' had been adapted to Beethoven's satisfaction, Grillparzer "will write the Bohemian legend 'Drahomira' entirely for you. . . . 'Drahomira' is splendid." Shortly before the meeting in mid-May, Schindler reported (SchKH III 229): "Now he is applying himself to the writing of a second book, which should prove to be completely worthy of you."

This subject had been in Grillparzer's mind for dramatic treatment for at least ten years: eight lines of an opening scene are extant from late 1812 (SW II.4, p. 235), there is a passage of some 275 lines written about the end of 1814 (*ibid.*, p. 307), an additional 230 lines or so date from 1815-16 (*ibid.*, p. 361) and various notes and single lines were written between the summer of 1817 and August 1826 (SW I. 8/9 *passim*). There is no indication that an opera book for Beethoven on this subject ever got past the point of casual mention: in July 1823 (SchKH III 399) Grillparzer said to Beethoven: "I'll give you an outline of this 'Drahomira' in writing", and six months or so later he spoke briefly about the book he had in mind—"Many changes of scene; great characters" (Kerst II 292)—but that seems to have been the end of it.

In mid-July 1823, after Schindler had given Beethoven the good news of Grillparzer's promotion to a chief clerkship in the chancery (SchKH III 361, 364, 392), there was another meeting of the two men, this time at Hetzendorf, some five miles to the south-west of Vienna, where Beethoven was spending his summer. The record of the discussion as it appears in the Conversation Book that

is extant (SchKH III 396) is devoted mostly to generalities but includes one significant suggestion from Grillparzer:

I have been wondering whether it would not be a good idea for every entrance or action by Melusine to be accompanied by a recurring, easily remembered melody. Couldn't the overture begin with this and, after a brilliant *allegro*, the introduction be based on this same melody? I have thought that this melody might be the one to which Melusine sings her first aria.³

Interest in the projected new opera continued alive during the autumn of 1823. Under date of 16 September Kreutzer wrote to Spohr: "Beethoven is writing the 'Schöne Melusine' by Grillparzer" (Jb Grillp-Ges 8 [1898] 264), and on the following day Beethoven himself wrote to Spohr (MM 369):

As for your question concerning my opera, it is true that Grillparzer has written a libretto for me. I have in fact made a start, but because of my poor health several other works came to a dead stop which I must now carry forward. After this I shall at once take up the opera again, and let you know the results.

When this letter was first published (AMZ 21 [1894] 663) the date was shown as 17 February, an error that has further confused the already confused chronology of Beethoven's association with Grillparzer.

Unger (NMZ 45 [1924] 142) accepts Beethoven's statement in this letter as definite proof that something had already been reduced to writing. An intimation to this same effect is found in the 'Erinnerungen' (p. 35; Sonneck Impr, p. 159), where Grillparzer said that Beethoven told him (he did not recall when) "Your opera is finished":

Whether by this he meant completed in his head or whether the countless notebooks in which he was accustomed to jot down individual thoughts and figures for future development, comprehensible only to him, may have contained the elements of this opera in fragmentary form, I cannot say. It is certain that after his death not a single note was discovered which with certainty might have had reference to our work of collaboration.

In his account of his visit to Beethoven on 28 September 1823 ('Harmonicon' 2 [1824] 10; TK III 135), Edward Schulz of London said: "He is at present engaged in writing a new opera called 'Melusine', the words by the famous but unfortunate poet Grill-

³ Professor Gerald Abraham suggests that as a result of Weber's visit to Vienna in the spring of 1822 his advanced ideas on the use of *Leitmotive* as exemplified in 'Euryanthe' (then in process of composition) might have come to Grillparzer's attention.

parzer." TK III 121 gives excerpts from the Conversation Books of that period to indicate that Lichnowsky continued his active interest in the project, and during the winter the work was discussed, in general and in detail, by Schindler and by Beethoven's brother Johann (TD V 9). At some time during the winter of 1823-24 Beethoven and Grillparzer met again; their conversation is given in Kerst II 290 and (with unimportant omissions) in TK III 122. Various aspects of the collaboration are discussed: Grillparzer's honorarium from the theatre management, changes in the text that Beethoven might desire, the choice of a leading tenor.

On 25 January 1824 Caroline Unger said to Beethoven (Kerst II 280): "Duport asked me to tell you that your terms for 'Melusine' are acceptable to him. Now he wants to know what Grillparzer asks, so that he may come to an agreement." In default of evidence to the contrary, it would seem that Beethoven's undated letter to Grillparzer, Kal 968, which opens "The Management wishes to know your terms for your 'Melusine'", was probably written as a result of this request from Duport, though TD IV 411 assigns the letter to the last months of 1823. Shedlock's translation of the phrase *Ihn nähern* as "become acquainted with you" distorts the sense of the letter; "approach you" is a more faithful rendering, and avoids the intimation that when he wrote, Beethoven had never met Grillparzer. In a conversation with Jahn many years later (TK III 119) Grillparzer said that Beethoven had made a contract for the opera with Barbaja of the Kärntnertor Theatre and later had torn it up at Barbaja's request. Schindler denied that such a contract had ever existed.

By July 1824 (TD V 562) word had reached St. Petersburg that 'Melusine' was under way. During 1824 and 1825 Grillparzer and 'Melusine' appear from time to time in the Conversation Books (TK III 122; BusZ IV 194). Grillparzer visited Beethoven at Baden in July 1825 (C de C p. 351) and again in the summer of 1826 (Kerst II 292), but no mention of 'Melusine' is recorded.

Recounting his visit to Beethoven in the spring of 1825 (TK III 201), Rellstab reported that when he spoke of writing an opera book for Beethoven, the composer said: "It is so difficult to get a good poem. Grillparzer promised me one. He has already made one for me but we cannot come to an understanding with each other: I want one thing, he wants another." In the opening paragraph of his 'Erinnerungen', written at the end of 1844, Grillparzer says: "This accusation does not come from Herr Rellstab, who undoubtedly reported with literal accuracy everything that Beethoven said to him. It is due rather to the unfortunate condition of the Master in his

last years, when facts and fancies were not always clearly differentiated." BHdb I 185 quotes a letter written on 13 June 1857 by Grillparzer to an unidentified addressee in which he says that when 'Melusine' was written, Beethoven was completely deaf and (in Grillparzer's opinion) in no condition to write an opera.

At the end of February 1826 Johann van Beethoven wrote (Nohl III 676): "Duport sends his cordial greetings and would inform you that the time has come to go ahead with the opera, since he has the theatre again. . . . He told me that 'Melusine' would be most satisfactory to him." Similar urgings from Duport were passed on to Beethoven by Holz (TD V 330). Beethoven had apparently discussed 'Melusine' with A. M. Schlesinger, for on 6 April 1826 Count Brühl, Intendant of the Berlin Opera, wrote to Beethoven (DM 3₂ [1904] 435), saying that he would welcome an opera from him, but that he did not care for the 'Melusine' story; that he hoped, however, that Beethoven had some other subject in mind and that Grillparzer might work on it with him.

In his letter of 31 May 1826 to Schlesinger (MM 443) Beethoven says: "I inform you that Count Brühl, favourably as he otherwise expressed himself about the poem 'Melusine' by Mr. Grillparzer, nevertheless prefers another choice by me, for the reason that the above-mentioned opera somewhat resembles the 'Undine' by Baron de La Motte-Fouqué." 'Undine', in a setting by E. T. A. Hoffmann, had been given fourteen times in Berlin in 1816-17. In July 1826 Holz said that when he told Grillparzer that Beethoven would not compose 'Melusine', "he was much displeased; he said that although he had not set great store by it, he could hardly think of an opera text that was as suitable from a musical and scenic standpoint" (TD V 331). Grillparzer's letter of 10 July 1826 to Katharina Fröhlich (Jb Grillp-Ges 1 [1890] 103) contains the passage: "They tell me that Beethoven has accepted the commission to set my opera book for Berlin. That means more vexation for me [*Das wird wieder neue Hudeleien geben*]." In the autumn of 1826 Holz reported that the Gesellschaft der Musikfreunde had made some mention of a new book for an oratorio from Grillparzer (TD V 240, 242).

'Melusine' finally reached the operatic stage in a setting by Konradin Kreutzer. The reviewers seemed unanimous in their condemnation of the book: after the première in Berlin on 27 February 1833, one reviewer explained the lack of success of the opera by the statement, "The poem is of but slight value", and another said, "Grillparzer's poem is completely undramatic and is treated in too lyrical a manner for an opera book." The reception of the work in

Vienna was no more enthusiastic: after the first Vienna performance on 9 April 1835 the AmZ referred to the ineffectiveness of the book, and the 'Theaterzeitung' said: "The renowned poet of 'Der Traum, ein Leben' has not succeeded here in inspiring any glow of life by which it could attain its effect on the imagination of the audience" (Jb Grillp-Ges 8 [1898] 267N; 10 [1900] 287).

TK III 123 gives various reasons within Beethoven himself for his unconscious unwillingness to go ahead with the composition of the opera. To these reasons TD IV 414 adds the fact that a story based on enchantment offered him neither challenge nor inspiration; but perhaps the most conclusive reason, stated in TD V 332, was the realization he must have had that "a fairy-tale, even with a tragic ending, was not suitable material for the composer of 'Fidelio' and the 'Missa solemnis'".

Two days before Beethoven's death, Grillparzer says in his 'Erinnerungen', Schindler came to him to say that Beethoven's friends wished him to prepare an oration for the tragedian Anschütz to read at the composer's grave. Excerpts from this oration are given in Hamburger p. 269. As it appears in the *Sämtliche Werke* it differs in minor details from the version that Anschütz read; these changes are shown in B als Freund p. 208. Grillparzer was one of the torchbearers in Beethoven's funeral procession (TK III 312). At the ceremonies connected with the erection of a stone over Beethoven's grave in the Währing cemetery during the first week of November 1827 (SW I.14, p. 249) another oration by Grillparzer (SW I.14, p. 49) was read by Anschütz, and a choral setting of the second of Beethoven's Three Equali WoO 30 was sung to verses by Grillparzer (see Seyfried, 'Studien', 2nd ed., App. p. 70).

BusZ IV 203 quotes several minor poems by Grillparzer in praise of his great friend; in 1834, honouring both Beethoven and Goethe, he wrote "declamations" to give continuity to a concert performance of Beethoven's music to 'Egmont' (SW I.11, p. 112). The 'Erinnerungen', the two *Grabreden*, a portion of the 'Egmont' declamation and several poems on Beethoven are given in 'Almanach der deutschen Musikbücherei' for 1927, pp. 49-72.

ABBREVIATIONS

AMZ	'Allgemeine Musik-Zeitung'.
AmZ	'Allgemeine musikalische Zeitung'.
B als Freund	'Beethoven als Freund der Familie Wegeler-v. Breuning' (ed. Ley), Cohen, Bonn, 1927.
BHdb	Frimmel, 'Beethoven-Handbuch', B&H, Leipzig, 1926.
Brit	'Encyclopædia Britannica', 11th ed., New York, 1910.

- BusZ Kalischer, 'Beethoven und seine Zeitgenossen', Schuster & Loeffler, Berlin und Leipzig [1908-10?].
- G de C Prod'homme, 'Les Cahiers de Conversation', Correa, Paris, 1946.
- DM 'Die Musik'.
- Erin Grillparzer, 'Erinnerungen an Beethoven'.
- Hamburger Hamburger, 'Beethoven Letters, Journals and Conversations', Thames & Hudson, London, 1951.
- Jb Grillp-Ges 'Jahrbuch der Grillparzer-Gesellschaft'.
- Kal Kalischer, 'Beethovens sämtliche Briefe' (5 vols.), Schuster & Loeffler, Berlin und Leipzig, 1907-8. (Note that the numbering of letters in this edition is followed in the translation of this work by Shedlock, 2 vols., J. M. Dent & Co., London, 1909).
- Kerst Kerst, 'Die Erinnerungen an Beethoven', Hoffmann, Stuttgart, 1913.
- MM MacArdle and Misch, 'New Beethoven Letters', University of Oklahoma Press, Norman, 1957.
- MQ 'Musical Quarterly'.
- NBJ 'Neues Beethoven-Jahrbuch'.
- NMZ 'Neue Musik-Zeitung'.
- Nohl Ludwig Nohl, 'Beethoven's Leben', Günther, Leipzig, 1866-67.
- Puttmann Puttmann, 'Franz Grillparzer und die Musik', 'Musikalisches Magazin', Fase 31, Beyer & Söhne, Langensalza, 1910.
- Sb Grillparzer, 'Selbstbiographie'.
- SchKH Schünemann, 'Ludwig van Beethovens Konversationshefte', (3 vols.), Hess, Berlin, 1942-43.
- Sonneck Impr Sonneck, 'Beethoven: Impressions of Contemporaries', Schirmer, New York, 1926.
- SW Grillparzer, 'Sämtliche Werke' (ed. Sauer).
- TD Thayer, 'Ludwig van Beethoven's Leben, nach dem Original-Manuskript deutsch bearbeitet von Hermann Deiters (neu bearbeitet und ergänzt von Hugo Riemann)', (5 vols.) B&H, Leipzig, 1907-17.
- TK Thayer, 'The Life of Beethoven, edited, revised and amended by Henry Edward Krehbiel', (3 vols.) Beethoven Association, New York [1921].
- ZfM 'Zeitschrift für Musik'.

ORIENTAL MUSIC ON THE GRAMOPHONE

BY PETER CROSSLEY-HOLLAND

DURING the last half-century the perspective of the western musician has widened dramatically. Not so very long ago "music" virtually meant European music since the time of Bach and Handel. Oriental music, when it was mentioned at all, was usually accounted on a par with that of primitive peoples and at best as showing a very rudimentary æsthetic sense. True, archive libraries here and there possessed cylinders brought back by travellers, but few knew of their existence and still fewer were sufficiently devoid of prejudice to take more than a passing interest.

In time, scholars began to take an interest in these records, especially in Germany, and just a quarter of a century ago (1934) the Parlophone Company took the enterprising step of issuing an album entitled 'Music of the Orient', consisting of twelve ten-inch discs (78 r.p.m.) with an excellent explanatory booklet by Erich von Hornbostel, who was at that time Professor of Ethnology and Comparative Music in the University of Berlin. The series sampled the high cultures of the Orient: the Far East, South-East Asia and India, as well as Arabic and Islamic lands.

Here, immediately, stood revealed entirely new worlds of magical sonorities, spell-binding moods and astounding virtuosity. The achievements of cultures far older than our own were abundantly evident, and their music made the Hindu deities and the genii of 'The Arabian Nights' come alive as, to their human devotees in the East, they remain to this day. The series is of the greatest value to the student, and though the album and booklet have disappeared, individual discs may still be obtained.

Since the music contained in this work was collected, the position of music in many parts of the Orient itself has changed. Indeed long previously much of eastern music was in steep decline, but with the growth of radio and gramophone and the rapid acceleration in transport western influences have flooded in, apparently to overwhelm the indigenous music and to transform it—almost inevitably to its detriment.

Assuredly, the compiler of an anthology to-day has better recording facilities than his predecessor, but he is also in a more difficult position as regards choice of material. Such was the case

with Dr. Egon Wellesz, the Editor of Vol. I of the 'History of Music in Sound', an H.M.V. release (HLP. 1 & 2; also HMS. 1-9) which appeared (1957) as a companion to an important writing on the music of the East.¹ In addition to the main regions covered by Hornbostel's album, the new "History" includes some new constituent countries of the various regions, and—outside the scope of our present review—Jewish music and an interpretation of some notation from ancient Greece. This collection has been fully reviewed by the present writer elsewhere² as a very important and responsible collection which the student may safely use as a basis for building a larger collection, and here we shall consult it piecemeal under the various regions concerned. Partly from a desire to exclude doubtful material, however, the editor left a number of conspicuous gaps; but many of these we are now able to fill.

Of recent years one or two expeditions and numerous private persons have taken tape-recorders to the East and have brought back a veritable treasury of musical lore. Much of the music so collected has remained in private hands, but much also has found its way into the archives of learned and other institutions³ in many countries, including the United States, Israel, Germany, France, Holland and England; and two of these, both French organizations, have published valuable catalogues—the Musée de l'Homme⁴ and the Phonotèque Nationale.⁵ The Musée de l'Homme has, moreover, begun to issue a noteworthy series of discs, chiefly through 'Contre-point' (Paris). A small portion of private recordings is finding its way direct to the commercial market.

Confining our attention here only to what is commercially available, we shall try to choose out the best classical and traditional music of the high civilizations of the East, that is, the forms and styles having the authority of long usage and connected with the essential customs of a civilization. This includes music for religious and court ritual, classical drama, traditional chamber music and, as having a bearing on the sources and background of such music, true folk and tribal music. A useful catalogue of recorded folk music was published in 1954.⁶ We shall exclude from consideration all

¹ 'The New Oxford History of Music'. I. 'Ancient & Oriental Music', edited by Egon Wellesz (O.U.P., 1957).

² 'The Gramophone', Dec. 1957.

³ Such materials are usually only available for consultation under special conditions.

⁴ 'Archives de la musique enregistrée: Collection Musée de l'Homme' (Paris), International Commission on Folk Arts and Folklore (UNESCO, 1952).

⁵ 'Archives . . . : Collection Phonotèque Nationale' (Paris), International Commission &c. (UNESCO, 1952).

⁶ 'International Catalogue of Recorded Folk Music', International Folk Music Council (O.U.P., 1954).

purely personal styles of expression in the modern sense and all kinds of sophisticated oriental music in its popular, lighter, hybrid and imitative forms. With these the record market is flooded. Choice is difficult enough, but the problem does not end there. Even when the recordings released are of the finest quality, if the sales fail to reach a certain figure within a short time (sometimes only a matter of months) the discs are deleted from the catalogue without reference to any other criterion. Yet we have perforce in a short review to limit ourselves chiefly to such records as are still available, or at best to records issued within the last few years.

The discs chosen consist of some fifty L.P.s (with mention of some dozen further L.P.s of likely merit) and about half that number of 78s, drawn from the music of seven important spheres: 1. India; 2. China; 3. Japan; 4. Tibet; 5. Indonesia; 6. South-East Asian Mainland; 7. Perso-Arabic-Islamic. These have been assembled as the basis of a general collection for students of comparative musicology and ethnomusicology, and for composers who want to make contact with the purest oriental forms and styles. The former (interested students) are few in number in this country but are active; the first stirring of interest in some of our universities is much to be encouraged, though it may be some time before they can give full recognition to the importance of these studies. The latter (interested composers) are perhaps also few, but worthy of special consideration at this time when the music of western civilization is still wantonly imprisoning itself in every kind of artificial system thought up by the human brain at its most sterile, and when it is still desperately groping for a new and well-founded sense of direction. The great literature of the East has helped to transform our culture in modern and not so modern times, and at this moment the music which has sprung from similar impulses of numerous civilizations far older than our own must on any reckoning be accounted vital among the influences to which western music is open at the present time.

These discs are very largely confined to what may be obtained in England and France, though one important American series has occasionally been consulted, especially where it has not been possible to fill the gaps in any other way. This is the 'Ethnic Series' of the Folkways Library of New York. Drawn from many parts of the world, with material of very mixed value artistically, technically and also as regards authenticity, this series is nonetheless essential to the student, and—*pace* the Board of Trade—it is a very serious handicap that it is not available in this country.

ABBREVIATIONS

<i>Argo</i>	: Argo Record Company (England).
<i>BAM</i>	: Boîte à Musique (France).
<i>CdM</i>	: Chant du Monde (France).
<i>CND</i>	: Club National du disque (France).
<i>Col.</i>	: Columbia (England).
<i>Col. Fr.</i>	: Columbia (France).
<i>Cont.</i>	: Contrepoint (France).
<i>Decca</i>	: Decca Record Company (England).
<i>Decca Fr.</i>	: Decca Record Company (France).
<i>DT</i>	: Ducretet Thomson (France).
<i>DTL</i>	: Ducretet Thomson (London).
<i>EFL</i>	: Ethnic Folkways Library (Folkways Record & Service Corporation, U.S.A.).
<i>HMV</i>	: His Master's Voice (England).
<i>HMV(I.)</i>	: His Master's Voice (India).
<i>LI</i>	: London International (England).
<i>Parl.</i>	: Parlophone (England).
<i>Phil.</i>	: Philips (France).
<i>rpm</i>	: revolutions per minute.
<i>RCA</i>	: Radio Corporation of America (England; France).
<i>Rec. Soc.</i>	: The Record Society (England).
<i>Sup.</i>	: Supraphon (Czechoslovakia).
*	: disc of probable interest or importance, but so far unexamined.

Note: Italics are used to refer to the name of the gramophone company; capital letters and Arabic numerals to the company's numbering of the record; small Roman numerals to the side of a disc or number of side in an anthology; Arabic numerals to the number of the band on the side; and small letters to the constituent items of a band when there are more than one. This classification does not always agree with the published labels of the gramophone companies, but whereas the latter are inconsistent and sometimes misleading, our method is consistent and also a certain means of tracing the excerpt referred to. Thus *HMV. HLP 1.ii.5.a.* means His Master's Voice (England), Record No. *HLP 1*, side two, band five, first item.

I. INDIA

DTL 93111-3 (12", 33 rpm). Anthology of Indian Classical Music (Alain Daniélou, UNESCO).

HMV HLP 2 (12", 33 rpm), i. 4-7. Folk and classical.

HMV ALPC 2 (12", 33 rpm). Morning and Evening Râgas.

HMV ALPC 7 (12", 33 rpm). Three Classical Râgas.

HMV 7 EPE 51, and 53-60 (7", 45 rpm). Classical Râgas; Tagore Dance-Drama.

Argo RG 62 (12", 33 rpm). Music from India: I. Songs from Bombay (D. Battacharya).

- Rec. Soc.* RSX 7 (10", 33 rpm). Songs and Rhythms of Bengal (D. Battacharya).
Parl. M.O. 108 (10", 78 rpm). Classical Râgas.
BAM. LD 014 (12", 33 rpm). Musique traditionnelle de l'Inde (D. Battacharya).
BAM. LD 015 (12", 33 rpm). Musique religieuse de l'Inde (D. Battacharya).
BAM. LD 310 (7", 33 rpm). Chants du Bengale (L. Bhattacharya).
CdM. LDY 4050 (7", 33 rpm). Chants du Bengale.
 **Cont.* MC. 20.110 (12", 33 rpm). Inde du Nord: Chants et Danses (D. Battacharya).

- **EFL.* P 409 (12", 33 rpm). Folk Music of India (All India Radio).
 **EFL.* P 431 (12", 33 rpm). Religious Music of India (A. Daniélou).

Indian classical music—based on a framework of ground-tone (*sruti*), modal melody-pattern (*râga*) and time-measure (*tâla*)—is an art of improvisation adaptable for any voice or instrument and, according to the choice of *râga* because of its especial mood, for any occasion or hour. One essential of such evocation is the length of time required to establish the mood subjectively, and the full unfolding of a *râga* may need as long as an hour or even two hours. This creates a problem for recorded reproduction. Take, for instance, the *râga Jôg*, whose name links it with *Yoga* and whose mood is that of soul-yearning. How can it be dispatched in three or four minutes? *HMV* ALPC 2 at least devotes one whole side (about 27 minutes) to it, as played on the *sitâr* (the lute favoured in North India). The distinguished performer is Ravi Shankar, who has more than once visited London, and he is accompanied by Chatur Lal on the *tabla* (drums).

The important 'Anthology of Indian Classical Music' on *DTL* 93111-3, assembled by the French musicologist Alain Daniélou, contains about thirty *râgas*, most of which are short excerpts, though the *râga* for *Sarôd* (Ali Akbar Khan) and *sitâr* (Ravi Shankar) takes half a side (ii.2) of inspired beauty. The collection provides material for comparing the more architectural and indigenous character of the South Indian music with the more decorated and romantic music of the North with its liberal assimilation of Perso-Arabic elements.

Unfortunately, however, the accompanying notes are scanty as compared with those in the booklet issued with the French Album edition on *DT* 320 c. 096-8.⁷ The collection contains the most favoured stringed instruments of North (*sitâr*, i.3 and *sarôd*, ii.4)

⁷ Since this article was written, it is learned that this valuable collection has been deleted from the London catalogue, thereby giving unhappy point to our earlier remark.

and South (*vīna*, iii.4); the oboe of North (*shahnai*, i.1) and South (*nagashwaram*—the classical temple instrument, iv.3); drums of North (*tabla*, ii.1) and South (*mridamga*, vi.6); as well as bamboo flute (vi.4); the Indian fiddle (*sārangi*, i.5), used to accompany classical singing (which is also well represented in the collection); and (rare to-day) the *svaramandala*, an instrument related to the gypsy cimbalom and having some bearings on European keyboard origins.

Further instruments can be heard on *BAM*. LD 014 (Battacharya), including the fiddle *esrāj*, whose strange and beautiful tone well lends itself to a very romantic and chromatic *rāga* associated with the evening (ii.3).

Other, shorter expositions of *rāgas* occur in the little *HMV* 7 EPE series. This includes Vilayat Khan (*sitār*) (7 EPE 57 and 59) and Bismillah Khan (7 EPE 60), a highly accomplished *shahnai* player from Benares who has never visited Europe.

Deben Battacharya, whose numerous recordings are characterized by great clarity of sound, has paid special attention to religious songs in a remarkable disc (*BAM*. LD 015) recorded in Benares, India's "Holy City". The impassioned melody sung by a Baul of West Bengal to a *dotārā* (two-stringed fiddle) used as a drone, and a string-drum, is altogether extraordinary and overwhelming in its impact. One of the best examples of the remarkable coloratura cultivated by Indian singers is to be found on *Parl*. M.O. 108 (ii), while we must return to Daniélou's collection (ii.3) for the grave *adagio* singing with its indrawn contemplative atmosphere found in an *alāp* (prelude to a *rāga*).

Battacharya's collection (*BAM*. LD 015) is probably unique in including some Indian Buddhist chant (ii.2 and ii.3), from a country where Buddhism is rare to-day; it has a very simple structure and direct beauty. India's religion is Vedic, and it is regrettable that no Vedic chant appears to be available in European recordings. Handed down in priestly families, this secret chanting is no doubt difficult to come by, though **EFL*. P. 431 purports to include some excerpts. Some songs on the life of Krishna sung in temple court-yards or at religious gatherings are presented on a whole side of *Argo* RG 62 (Battacharya) for five singers and four instruments.

Since early times India has portrayed its Vedic epics 'Rāmāyana' and 'Mahābhārata' (incl. 'Bhagavad-gītā') in the form of long dance-dramas. Recorded dance-drama excerpts include *Pala kirtana* on *Rec. Soc.* RSX 7 (ii.1), cp. *BAM*. LD 015 (ii.6); *Bharata Nāṭyam* on *DTL* 93111-3 (iv.1 and vi.1-3); and a more modern dance-drama by the poet-musician Rabindranath Tagore appears on *HMV* 7 EPE 53-5.

Both Vedic chant and religious melodies are reckoned among the origins of the classical *rāgas*, but so are folk and tribal tunes. Very little folk and tribal material is recorded, but *Rec. Soc.* RSX 7 includes some dance rhythms of the aboriginal Santal (borders of West Bengal), with other dances (harvest, stick) and songs (river). The recordings of South Indian folk music reproduced on *HMV* HLP 2 (i.4) are interesting but poorly recorded. *EFL*. P 409 looks to be worthy of investigation. For further and rarer (including obsolete) material, a recently published extensive catalogue (recordings up to about 1950) is recommended for consultation.⁸

2. CHINA

HMV. HLP 1 side 1 (12", 33 rpm). Instrumental; vocal; opera.

Parl. M.O. 102-3 (10", 78 rpm). Drama.

Col. 33 ccx3. (12", 33 rpm). Chinese opera (Pekin Opera Company).

Col. Fr. ESBF 125A (7", 45 rpm). Musique chinoise d'hier et d'aujourd'hui (a shorter selection from *Col.* 33 ccx3 above).

Supr. LPM 188 (10", 33 rpm). Chinese songs and dances; Korean songs.

EFL. FP 12 (10", 33 rpm). Chinese classic instrumental music.

EFL. FP 802 (10", 33 rpm). Folk Songs and Dances of China.

CdM. LDY 4040 (7", 33 rpm). Chants et danses de Chine.

CdM. LDY 4041 (7", 33 rpm). Opéra chinois.

CdM. LDY-M-8099 (7", 33 rpm). Opéra du Yenan.

In contrast with the richly subjective music of India and its manifold moods, Chinese music is poetic, transparent and extrovert. Its focus is not the ultimate reality but the ritual of living. We cannot now hope for a specimen of the ancient court ritual music which died with the Empire (c. 1912), and there is no recorded fragment of Confucian ritual (perhaps also now wholly extinct) or of Taoist ritual (which has remained esoteric). Even Buddhist chant we know only through the imitative though expressive performances given by the instrumental ensemble of the Chinese Cultural-Group on a visit to San Francisco (*EFL*. FP 12, ii).

The *HMV*. HLP series devotes the whole of the first of its four sides to China, and is attentive in the matter of chamber music. The *ch'in*, the zither favoured by philosophers, enjoys a very short band devoted to The Plum Blossom Tune (15th cent.) while the *tseng* (another zither) plays three medieval tunes in arrangements by Louis Chen, one of which rejoices in the name of 'The Strumming

⁸ Alain Daniélou, 'A Catalogue of Recorded Classical and Traditional Indian Music' (Paris [UNESCO], n.d. [? 1952]).

of an Elderly Gentleman in a State of Refined Intoxication'. These pieces are noteworthy for their poetic picture-painting and the subtle tone-qualities they require of the instrument. The *tseng* is joined by the fiddle *erh-hu* in a heartfelt performance of an eighteenth-century air called 'The Fisherman's Return' on *Col.* 33 ccx3 (ii.1.). The *p'i-p'a* (short-necked lute) of the poets we can hear on *Sup.* LPM 188 (i.4.), where 'The Last Battle' affords striking insight into their naturalistic musical art.

Chinese opera or music-drama in its various forms also receives considerable attention. The few surviving works from the Yüan dynasty (13th-14th cent.) are unrepresented, but We Liang Fu's 'History of Lute-Playing' (c. 1530), a southern-style drama consisting of more than a hundred arias with alternating dialogues, appears in a brief excerpt on *Parl.* M.O. 102, with accompaniment for flute (*ti-tsu*), a guitar (*sanhsien*), wooden sticks and gong. *HMV.* HLP 1 (i.4.a.) presents 'The Lotus Pavilion', another southern-style opera dating from the end of the Ming dynasty (17th cent.) when male and female troupes were first kept separate. It has the characteristically harsh vocal attack and falsetto singing. No pure northern-style piece appears to have been recorded, though a mixed style drama, 'The White Serpent' (1771), occurs in a modern 34-act version in two excerpts: Act 9 on one-third of a side of *Col.* 33ccx3 (i.2.) and part of Act 25 on *HMV.* HLP 1 (i.4.b.). The former disc is entirely from the repertory (operatic and instrumental) of the Pekin Opera Company (which first visited Europe in 1955, when it was recorded) and has a useful descriptive booklet. On their recent visit to London, however, the Formosa Opera Company gave the overall impression of having kept more closely to the older classical tradition.

The Pekin Opera Company has an important repertory of "modern" opera, which originated in the nineteenth century, at a time when the older classical opera was at a very low ebb. Three excerpts are to be heard on *HMV.* HLP 1 (i.5.), from 'Beheading a Son', a striking and substantial excerpt; 'Thatched Bridge Pass'; and (to give the play its western title) 'Lady Precious Stream'. We may compare with these some examples on *Parl.* M.O. 102 (Tso fang Tsao'); *Parl.* M.O. 103 ('Southern City Gate'); *Col.* 33 ccx3 'The Farewell to the Favourite', Act 8, sc. 4 (i.4.) and 'The Three Scourges' (*ibid* ii.2.). The six bands of *CdM.* LDY 4041 present excerpts from 'Les Amours de Liang Chan-po et Chou Ying-Tai'.

When China went Communist, Chinese opera, especially that of the regions and villages, took a new turn as a result of sudden westernization. The performance of 'La Jeune Fille aux cheveux

blancs' (*CdM*. LDY-M. 8099) by the opera of Yenan, capital of the "liberated" territory, has male and female soloists, chorus and a sizeable orchestra with many western instruments. It is not all thoroughly vulgar brass writing and long outmoded western effects: there are some quite charming harmonizations suggested by the popular pentatonic tunes and there is some suggestive instrumentation.

These local operas are in fact based much on folk music, but folk music in its original form has as yet been very little studied in China and hardly exists in recorded form. The samples appearing on *CdM*. LDY 4040, while containing things of undoubted charm, like the little girls singing the Tea-gathering Song from Fou-Kien and the astonishing virtuosity of a veteran player of the flute (*ti-tsu*), rarely escape the newer western influences. The introduction of choral singing, western instruments, harmony and even modulation have conspired to make for some very jaunty and cheap effects in the so-called folk music on *EFL*. FP 802 (cp. *Sup.* LPM 188).

3. JAPAN

HMV. HLP 2 (12", 33 rpm), i, 1-3. Court dance; koto; song.

Parl. M.O. 100 and 101 (10", 78 rpm). Songs and Drama.

RCA. F 130.032 (10", 33 rpm). Koto; songs with koto.

EFL. P. 449 (12", 33 rpm). Japanese Buddhist Ritual.

**EFL*. P 429 (12", 33 rpm). Folk Music of Japan.

To the outside world Japanese music usually means the *koto*, a long zither of thirteen strings whose music has taken the form of sequences of variations since the seventeenth century. Shinichi Yuize, who visited London in 1958, appears on *HMV*. HLP 2 (i.2.) (three out of six variations), and plays a seventeenth-century 'Song of Spring' on *RCA*. F 130.032, i.3 (cp. the modern ii.2.). The *koto* also accompanies a 'Song of Sea Plovers' (19th cent.) on *HMV*. HLP 2 (i.3.) and four songs beautifully sung by Yoshiko on the *RCA* disc in arrangements by Michio Miyagui, into which some elements of western harmony have been skilfully assimilated.

The dramatic song style ("long song") created c. 1700 from the older *Nô* plays is exemplified on *Parl.* M.O. 100, while M.O. 101 has an excerpt from an actual drama (voice and guitars). The song style found among educated women ("short song"), and also among geisha girls, can be heard on *Parl.* M.O. 100. Folk songs have been adapted into art song from the late nineteenth century (M.O. 101), but true folksong is scarce on records (though cp. **EFL*. P 429).

Japan preserves some of the oldest musical traditions of the Far East. The ancient and mysteriously remote court dance music

(*Gagaku*), which was originally (c. A.D. 600-900) brought by Buddhists from China (through Korea), but long since obsolete there, enjoys a short excerpt on *HMV. HLP 2* (i.1.) played by *hichiriki* (diminutive oboe) and cross-flutes, with chords on the *shō* (reed mouth-organ). Ducretet-Thomson is to publish an album of Court Music.

The actual Buddhist ritual of the Tendai Sect, which though less important to-day keeps some ancient practices, is extensively displayed on *EFL. P 449*, which is well documented. It includes morning prayers at the Nōmanji Temple (14th cent.), a memorial service and a Hymn of Mount Hiei attributed to St. Denyō (767-822), the founder of the Order. There is also a single excerpt (ii.5.) from the unaccompanied Tenri-Kyō chant (19th cent.) of Japan's pre-Buddhist religion of Shintō.

4. TIBET

HMV. HLP 1 (12", 33 rpm), ii.1. Lamaist.

Cont. MC. 20.119 (12", 33 rpm). Musique tibétaine du Sikkim (Collection Musée de l'Homme).

HMV. (I) N.16622-24; N.16677-9; N.16794-6; N.20018-22 (10", 78 rpm). Lamaist ritual; two-men's songs; song-dances; instrumental music.

The most interesting series of discs on the music of Tibet was released years ago by *H.M.V.* in a few towns in North India only. Some of these are still obtainable there and, despite the inevitable shortcomings of the late Sir Basil Gould's wire-recorder, the whole series is worthy of re-issue here in L.P. form. It is to be hoped, however, that the company will ensure that all the labels get affixed to the music to which they actually refer.

The first disc (N.16622) takes us straight into the Maru Monastery at Lhasa. The incredibly deep-voiced chanting of the monks in unison is supported or varied by orchestral accompaniment and interlude: long trumpets (*rag-duñ*) hold a drone; conical oboes (*surñā*) play the melody; and the percussion instruments punctuate the sound. India and the Far East meet in this music of Tibet. Taking musical instruments and influences from both sides, and later from the Iranian world, as well as elements from Tibet's own aboriginal spirit-worshipping *Bön* ritual (with its thigh-bone trumpet [*rkañ-duñ*] and skull drum [*ina-ch'un*]), Lamaism (Tibetan Buddhism) has created a unique liturgical music of highly ritualistic quality. A further short example occurs on *HMV. HLP 1* (ii.1.), but its origin is not stated. The disc adds a charming hymn sung by Tibetan nuns,

also of unstated origin. In the very booklet where we should hope to find the fullest documentation there is virtually none.

The Musée de l'Homme has made an impressive selection of Tibetan music from Sikkim (*Cont.* MC 20.119), which includes some chants by various sects and wandering lamas (though there is unfortunately no *Bön* ritual). A whole side gives excerpts from the Sacred Dance held at the turn of the year: the syllabic recitative aspect of the chanting is clearly exemplified and the manifold subtleties of the clashed cymbals are well brought out. Tibetan dance-dramas and historical plays are, as were the European medieval mysteries, among the methods of religious instruction. Antiphonal "two-men's songs" from the historical plays appear on *HMV.* (I) N.16677 ('The Pearl King' and 'Boatmen's Song') and N.16623 ('The Lion of the Moon').

More popular music, very gay and light-hearted, characterizes the charming songs of welcome and song-dances of the Tibetan girls (N.16623, N.16624, N.16678). Some folk music, including caravanserai's songs and love songs, occurs on the L.P. disc (*Cont.*).

5. INDONESIA

HMV. HLP 1 (12", 33 rpm), ii.5 and 6. Bali and Tahiti.

Parl. M.O.103-7 (10", 78 rpm). Gamelan music from Bali and Java.

Argo RG 1-2 (12", 33 rpm). Bali (Gamelan from Pliatan).

**Cont.* MC. 20.113 (12", 33 rpm). Bali. (Collection Musée de l'Homme).

**Cont.* MC. 20.112 (12", 33 rpm). Borneo. (Collection Musée de l'Homme).

EFL. P. 406 (12", 33 rpm). Music of Indonesia.

The colourful and genial *gamelan* (chime orchestra) music of the East Indies, whose culture owes something each to India and to China, is probably more favoured in Europe than any in the Orient.

Bali. Most of the material relates to the Isle of Bali which, alone in this great region, has remained Hindu and barely touched by Islam. Its orchestras vary greatly in their make-up and purpose. The most classical, the *gamelan angklung*, used for religious ceremonies, consists entirely of struck chime instruments playing music on a four-note scale (*Parl.* M.O.105; cp. *HMV.* HLP 1-ii.5.a.). Some consist entirely of wood-chimes, *i.e.* of xylophones (*Parl.* M.O.106), which originated somewhere in South-East Asia; while others are so large and complex (*gamelan gong*) as to give them the artistic scope of a symphony orchestra (*Parl.* M.O.107).

The idea of a fundamental melody-pattern, comparable to that which we saw in the Indian *rāga*, is also important in Indonesia. A composition based on the 40-years-old melody 'Kebiar' may be compared in three different realizations on *Parl.* M.O.107; *Argo* RG 2 (i.1.); and *Cont.* M.C.20.113 (i.1.).

Material showing ancient cultural connections includes an excerpt from a classical dance-drama (*gamboeh*) accompanied by a gamelan, and sung in fourteenth-century Javanese (*HMV.* HLP 1. ii.5.c.). The two *Argo* records contain some longer excerpts: the whole of RG 1 (ii) is devoted to one such drama, and RG 2 (ii) contains a short dance-play with a magically charged atmosphere, based on an episode from the 'Mahābhārata'.

A relatively modern sitting song-dance called 'Djanger' may be compared in three interpretations: *Cont.* MC.20.113 (ii.1.), purely choral; *Argo* RG 2 (ii.1.), unison singing by boys and girls with some instruments; and *Parl.* M.O.106 where solo voice, male and female choruses and a sizeable gamelan vie and combine in a remarkable performance designed to induce ecstasy in those taking part. Some assimilation of western elements is evident, though this is organic (cp. *EFL* P.406, ii.3, which is identical).

Choral music (virtually unknown in Indian and Chinese tradition) is popular in Indonesia, and 'Monkey-Dance' on *Argo* RG 1 (i.3.) (excellent apart from a sudden distortion at one entry) is a revelation in its use of choral techniques unfamiliar to the West.

Java. The music of the larger Island is but little represented on disc. But there are a few examples of the gamelans of Java, which are tuned in either of two scale-systems: *sléndro* and *pélog*. The two, traditionally thought of as feminine and masculine respectively, are well contrasted on *Parl.* M.O.104 in terms of the gamelans of the princely courts of Jogyaharta and even more strikingly on *EFL* P.406 (ii. 2 and 1) where the sonority and mystery of gamelan music are heard at their finest.

A feature of West Java (Sunda) is its chamber music, or songs with instruments. *Parl.* M.O.103 has a song ('Gold Rain') with *katjapi* (zither) and *suling* (flute), the latter a remnant of the old Malayan culture (cp. *EFL* P.406 (i.5 and 6)).

Sumatra and Borneo. The most ancient strata of music in the Islands, coming down from a pre-Hindu and pre-historic time, may be studied among the Dayaks of Borneo (**Cont.* MC.20.112) and the Bataks of Sumatra (*EFL* P.406-i.1.); and *HMV.* HLP 1 (ii.6.) has a primitive tribal lay of the leader and ejaculatory chorus type from Tahiti with some modern music for comparison.

6. SOUTH-EAST ASIAN MAINLAND

Parl. M.O.107 (10", 78 rpm). Siam.

HMV. HLP 1 (12", 33 rpm), ii, 2-4. Cambodia and Laos.

BAM. LD. 326 (7", 33 rpm). Musique proto indo-chinoise. (Ethnographic Mission Frantz Laforest).

CdM. LDY 4046 (12", 33 rpm). Chants populaires du Vietnam.

EFL. P.423 (12", 33 rpm). Music of South-East Asia.

EFL. P.436 (12", 33 rpm). Burmese Folk and Traditional Music.

**EFL.* P.460 (12", 33 rpm). Temiar Dream Songs from Malaya.

Culturally, as geographically, the South-East Asian mainland lies between China in the North, Indonesia in the South, with India on the West. Musically it is related to each as well as having certain elements of its own.

Malaya. Among the most aboriginal and primitive music of the whole region are the spirit-inspired songs of the shaman priests of the Temiar people, who inhabit the jungle-covered hills of the Malayan peninsular. A complete disc (unexamined) is devoted to their music (*EFL.* P.460), and, to judge from bands on two further discs (*EFL.* P.406, i.4 and *EFL.* P.423, i.5 and 6), the songs are simple but melodious, repeated over and over again with variations—solo and chorus with drum.

Burma. There is something genial and lovable about Burmese music as about Burmese people—the "Irish of the East". There are no British or French discs to prove it, though *EFL.* P.436 (wholly devoted to it) shows it to be closer to older Indian music than to Chinese. A martial song (ii.6.) for solo voice and exclamatory chorus with drum, describes life in the ancient capital of Pagan at Burma's foundation as a unified country (11th-13th cent.); this is said to be Burma's oldest song. The boat-shaped harp (*sauñ*) (i.6.), a sweet-toned instrument, was brought to Burma through Bengal by the Buddhists from North India, where it may first have come (Indus Valley) from Mesopotamia as early as the third millennium B.C. It has long since disappeared in India (8th cent. A.D. at latest) but in Burma probably represents a peripheral link with the harps from the royal tombs of Ur made some 4000 years ago. A court orchestra (drum circle; gong circle; oboe; flute; gong frame; bass drum; cymbals; clappers and bells) is included (i.5.); and a similar, though less elaborate ensemble plays the royal barge music (i.1.)—originally a labour chant for the ancient rowing boats. *EFL.* P.423 has further bands including Buddhist liturgical chant, a court song and a song of the Shan people, while *EFL.* P.436 also shows the promi-

ence of western influences in Burmese music to-day (violin, guitar, piano—ii.7-9).

Siam. Recordings afford a far more scant idea of the music of Siam, which has been an important musical centre in South-East Asia. *Parl.* M.O.107 presents a scene from the Rama legend which, originating in Vedic India, became popular throughout South-East Asia and Indonesia. The voice is accompanied by a small orchestra in which there is some elaborate xylophone playing. Otherwise we have only three bands on *EFL.* P.423: of the Bang Phran Palace Orchestra (i.9.); of the same orchestra accompanying a dancing-girl's song (i.8.) with its glottal stops and yodelling falsetto; and an expressive love-song (i.7.) of a type popular in the towns, sung by a man accompanied by stringed instruments. The impression is of a music at once more technical and less poised in style than that of Indonesia.

Cambodia. From this region, which is a part of Indo-China, where the splendid Khmer civilization flourished (6th-15th cent.), leaving its wonderful sculpture at Angkor, we have but a single band—a charming pentatonic lullaby with bamboo flute and little cymbals on *HMV.* HLP 1 (i.2.). A recent study by Alain Daniélou⁹ attests the evidence of a strong musical tradition there, and this writer has made an important collection of recordings, which are being prepared for publication by Ducretet-Thomson.

Vietnam and Laos. The remainder of Indo-China, namely Laos and Vietnam (formerly Annam and Tongking), reveals in its popular and town music a larger measure of Chinese influence (as on *CdM.* LDY 4046). But in its hill districts is hidden the quite different music of the Miao peoples who are primitive animists. The musical findings of the Mission Frantz Laforest have been issued on a small but important disc (*BAM.* LD 326), having some music of exceptional charm. The ancient *khen* (reed mouth-organ) which takes the lead in the spring mating festivals suggests a link with pre-historic China as pictured in the ancient Chinese 'Book of Odes'; its mellow tones sound in primitive organum with an upper drone, and with alternating "chords" in two and three parts (ii.4 and 5; cp. excellent further examples on HLP 1—ii.4). A similar primitive organum, usually in fourths, is played on the zither with calabash resonator (i.3 and 4; ii.2.). The deep-sounding bamboo "jew's harp" (ii.6) is played in an impressively conversational manner. The collection includes gongs and drums from the magico-religious festivals and,

⁹ Alain Daniélou, 'La Musique du Cambodge et du Laos', Institut Français d'Indologie (Pondichery, 1957).

perhaps the most extraordinary of all, the "bamboo music": hydraulic carillons consisting of fifty hammer-struck bamboos in a frame, sounding out an enchanting music month in and month out to charm the guarding spirits of the rice-fields (i.5.). All these sounds breathe a celestially happy atmosphere and seem to link with a very ancient stratum of Far Eastern art.

7. PERSO-ARABIC-ISLAMIC

HMV. HLP 2 (12", 33 rpm), ii, 4-11. Islamic.

Parl. M.O.109-111 (10", 78 rpm). Persia, Egypt, Tunis.

CND. 92 V (10", 33 rpm). Rhythmes et mélodies du Turquie (Blaise Calame).

LI. TWBV 91105 (12", 33 rpm). Musique d'Afrique occidentale (G. Rouget).

Phil. N.76.048R (10", 33 rpm). Féerie Sud Marocaine (Jean Mazel).

EFL. P.480 (12", 33 rpm). Arabic and Druse Music.

**EFL.* P.421 (12", 33 rpm). Music of South Arabia (Wolf Leslau).

**EFL.* P.404 (12", 33 rpm). Folk and Traditional Music of Turkey.

**EFL.* FP.80-81 (10", 33 rpm). Songs and dances of Turkey.

**Cont.* EXTP 1033-4 (12", 33 rpm). Persia (Collection Musée de l'Homme).

It is convenient to take together the divers elements suggested in the above heading since, for historical and musical reasons, they are in so many ways interconnected. The earliest (pre-historic) strand in this complex of cultures is that of the Bedouins of the deserts, whose songs consist of tellingly simple melodic and rhythmic phrases, often sung in solo-and-chorus fashion with a pressed *accelerando*, accompanied only by hand-clapping. Such a song (Egyptian desert) appears on *HMV.* HLP 2 (ii.6.). *EFL.* P.421 appears to include examples from South Arabia (unexamined). Two bands from Palestine on *EFL.* P.480 (i.8 and 9) are unfortunately very distorted.

The classical Arabian art has disappeared from Arabia and music is forbidden there, but traces are to be found in other regions. The traditional Arabic *māgam* (modal melody-pattern like the Indian *rāga*) called Hijāz, with its characteristic augmented intervals—no doubt originally named after the Arabian region of Al-Hijāz, whose towns of Ukāz and Mecca were once important centres of music—is found alike in an Egyptian piece for zither (*qānūn*), fiddle (*kamāncha*) and flute on *Parl.* M.O.110 and a Moroccan song 'I spent my life' for voice, fiddle and zither on *HMV.* HLP 2 (ii.9.).

How far it is now possible to separate out the original Persian contribution to Arabic musical art it is difficult to say. It has un-

fortunately not been possible to examine two discs of Persian music which might be important for such a study (*Cont. EXTP* 1033-34), so we have for the moment to be content with a classical Arab song from Iraq, called 'His Image' and sung on an old Persian mode to the lute (*'ud*)—the chief instrument used to accompany songs in classical Arabic music—with dulcimer (*ṣantūr*) and fiddle (*kamāncha*) on *HMV. HLP* 2 (ii.7.), and a most expressive popular song for voice, lute and fiddle on *Parl. M.O.* 109.

As regards the music of the Islamic faith of Muḥammad (founded 7th cent.) we can hear a clear example of the Call to Prayer (*adhḥān*) by the muezzin from the minaret of the mosque on *HMV. HLP* 2 (ii.4.). Cantillation of the sacred book, the Koran, is unrepresented. The sacred music of the Sufis which leads to liberation of the soul is unrepresented, though the chant of those other Islamic mystics, the dervishes, appears briefly on *Parl. M.O.* 111 and in a fascinating example on *Phil. N.* 76.048R (i). The latter is an excellent disc devoted to "folklore musical pré-saharien" which won the Grand Prix de l'Académie du Disque français in 1955, though it seems a pity that the recorded explanatory presentation (in any case more or less covered by the sleeve notes) should take up so much time.

Speaking of the Maghrib (Morocco, Tunis, Algiers), where Islam crossed a Berber culture, we have three songs on *HMV. HLP* 2 (ii.9-11); of these, the Tunisian song on band 10 has the rhythmic structure of the Andalusian *zarabanda*, ancestor of the European saraband. Some of the more extreme forms of this cultural cross are found among the Malinké people of West Africa to whom *LI. TWBV* 91105 devotes a whole side. Especially noteworthy is the 'Song of Praise' (to Allāh) (i, 3).

An Islamic concert usually takes the form of a suite (*nauba*) of up to ten pieces, some of which are instrumental and some vocal. No recording is available, but *HMV. HLP* 2 (ii.5.) presents in a very short example a flute playing a *taqsīm*, which is the normal improvisatory prelude to such a suite. This example is a Turkish one, and a reminder that in recent centuries the Turks have been among the chief guardians of Arabic classical music. Turkish music otherwise recorded is of a more popular nature and one disc of high standard devoted to it (*CND.* 92V) includes an affecting epic song—doubtless in memory of the Ottoman Empire (ii.2.)—and the wild and alluring sound of the *tulum* (bagpipe) leading an exalted mountain dance (ii.3.) (Cp. *EFL. P.* 404 and *EFL. FP.* 80-81—both unexamined).

REVIEWS OF BOOKS

Gustav Mahler: the Early Years. By Donald Mitchell. pp. 275. (Rockliff, London, 1958, 42s.)

This is the first part of the most fully documented and seriously argued study of Mahler yet to appear—in any language, one may add. It was, we learn, not the author's original intention to abandon us just before we reach the first masterpiece—the 'Lieder eines fahrenden Gesellen'—but he has a practical reason, over and above his publishers' simple one of bookbinding, in the vast mass of documents he has examined, which have a vital relevance to the charting of these early years. Mr. Mitchell has an impressive patience, together with a talent for sorting out the fearful complexities and for marshalling clearly the deduced facts—he is strict with himself in presenting the data and the calculation as well as the final solution. It is a beautifully organized book. There are, certainly, times when the apparatus of scholarship seems to fascinate him for its own sake: it is rather finicky to intrude editorial square brackets into the quoted title 'Lucia von [di] Lammermoor', even though this, and similar faddiness with the word [*sic*], represents strictly obeyed by-laws of the machinery which he controls with real virtuosity. He is, further, not a great stylist, though the possessor of an accurate and even witty vocabulary.

But Mr. Mitchell's scholarship is, from the first layer below this down to its remotest depths, contemporary and humane. His larger concern in limiting himself to Mahler's early years does not spring from a busy but basically lazy eagerness to crowd his shop-window with the goods he has laboriously assembled. He is, initially, anxious to upset a number of misconceptions and cancel the *idées reçues* into which they have hardened. I cannot myself go all the way with him in his reluctance to admit the influence of a society in a state of over-ripeness upon Mahler, though the old catch-phrases about Viennese decadence and bull-frog romanticism ceased to have any meaning from before the moment they were uttered. As Mr. Mitchell will no doubt show us when he comes to deal with the symphonies in his second book, Mahler's grasp of form had little that was merely decadently rhapsodical or sprawling about it: boredom, at the level of criticism, must have a deeper and more crucial origin than this objection. Nevertheless, I am sure he is right in seeing the surrounding political collapse as at best a reinforcement of inner conflicts; and the importance he attaches to these in the formation of Mahler's odd personality is the most significant single reason for the limitation of this book to the early years.

The examination of the boy's conflicts, deriving from his racial and parental situation and deflected into artistic tensions, is a masterly piece of reasoning that has in its method too few parallels in music criticism. Mr. Mitchell does not badger us with psychoanalytical jargon, but he has clearly thought deeply along Freudian lines in his curiosity about Mahler's artistic impulses; and his conclusions are extraordinarily con-

vincing. Much dead wood and malignant undergrowth has needed to be cleared away from the field of Mahler studies, many gaps filled. This the author has done with the scientific accuracy of a selective weed-killer: there is no impression of an over-enthusiastic specialist laying about him with a hatchet in order to make room for his special theories. The most important of these he has now planted. They will bear their fruit in the second book; but he who turns to that volume by itself for discussion and analysis of the masterpieces will be missing an essential if preliminary part of the argument.

J. W.

Béla Bartók's Last Years: The Naked Face of Genius. By Agatha Fassett. pp. 367. (Gollancz, London, 21s.)

Mrs. Fassett first met the Bartóks in New York in 1940, and befriended them generously and helpfully when they most needed it. She quickly became an intimate of Ditta (Mrs. Bartók), to whom the book is dedicated. The degree of intimacy is hard to judge, because of the rather stilted and unidiomatic style of narration and transcription of the conversations. Probably it was closer than appears, though certain strangenesses in Ditta's behaviour made the friendship always slightly uneasy.

With Bartók himself Mrs. Fassett seems to have had less direct contact, though she obviously had many opportunities of observing him at close quarters. She helped them in house-hunting and other such tasks, spent much time with them, and also had them to stay with her in the country for a long summer holiday in 1941. Her account of their hardships in America, and the material and emotional distress that they suffered, is painfully authentic and moving. The book also reproduces well such glimpses as Mrs. Fassett was allowed of Bartók's thoughts, feelings and character—his precision and reserve, both carried to uncomfortable excess, his love of nature and of simple life, his homesickness and his hatred of Germany. Although none of this is very startling or new, the examples and anecdotes are not uninteresting.

What the book lacks is any real revelation. Mrs. Fassett appears rarely to have had any intimate, serious conversation with Bartók, and never a real intellectual discussion of any musical or other subject. The nearest to this is Bartók's own description of his early years, of the joys of collecting folksongs and of the hostility that he aroused in Hungary and Rumania by publishing his findings (which did not always conform to what these intensely nationalistic and jealous nations wanted) at a politically inopportune moment. All of this is familiar from older published sources, and it appears here as a rather irrelevant bedtime story for beginners.

Mrs. Fassett does not record any serious discussion with Bartók of his own music, or of anybody else's. A few things of this kind would have given us a much more complete picture of Bartók during these years, and would have doubled the interest and value of the book. It seems inconceivable that he did not occasionally, however reserved, talk about such things to fellow-musicians and fellow-exiles who had shared more of his general and musical background. We now need a more strictly "musical"

memoir, by someone who can perhaps also throw more light on the one really new and interesting incident that Mrs. Fassett does mention—Bartók's sudden improvisation during a performance of the Concerto for two pianos and percussion. He later explained this to Ditta, who had played the other piano, as having been suggested to him by a wrong note from the timpanist. According to Ditta this had happened before in other concerted and solo works (not only his own), at times of great emotional stress, but no dates or titles, let alone details, are given. Mrs. Fassett's vagueness about these incidents, apparently so uncharacteristic of the highly disciplined Bartók, is very tantalizing. In failing to pursue the matter, and to give us an exact musical account of what happened, as she could easily have done, she has missed the opportunity of making what might have been an outstandingly valuable contribution to the Bartók literature.

C. M.

Bach's Orchestra. By Charles Sanford Terry. Reprint. pp. 250. (Oxford University Press, 1958, 30s.)

We have all known for a long time—since 1932, to be precise—that this is a most valuable book, and we have had several years to regret its being out of print. It is good to see it again, particularly with the blessing of Mr. Thurston Dart, whose judgment of it, both as a scholar and as an expert performer of old music, will reassure anybody who may have had a lingering doubt about Terry's authority on a technical aspect of Bach's work. For Terry was a historian by profession, not a musician. It was thus not surprising that he should have produced the best biography of Bach ever published; but he was a biographer who, not content with the minutest study of all the available documents, did not rest content until he had mastered Bach's music in all its bearings.

Mr. Dart has done no editing: there was none to do. But apart from commending the book with charming modesty he has something very pertinent to say about modern conductors who think they know better than Bach, though he might have made some allowance for the impossibility of carrying out all Bach's intentions everywhere, every time and in all circumstances. "A single reading of Terry's book", as he amusingly puts it, "suggests that conductors may possibly be mistaken in thinking Bach lamentably stupid, inexcusably slipshod, or quite reprehensibly deaf. A second reading of Terry brings reassurance that Bach was a good musician, who meant what he wrote".

E. B.

The Songs of Neidhart von Reuenthal. By A. T. Hatto & R. J. Taylor. pp. 112. (Manchester University Press, 1958, 21s.)

The publication of a new edition of the songs of Neidhart von Reuenthal, one of the most celebrated *Minnesinger* and a contemporary of Walther von der Vogelweide, is an important event, and it is pleasing to find that this modest volume is the result of the collaboration of two English scholars and an English press. The songs are printed throughout in the first rhythmic mode, taking the hint provided by song No. 2, which is written in mensural notation in one source. One stanza of the text is

given separately after the music in each case, together with an English translation of this stanza and a *résumé* of the rest of the poem. The German text is based on E. Wiessner's edition in 'Die Lieder Neidharts' (1955). In addition, an introduction deals with the biography of the poet and the subject-matter of his poems, while there is a detailed discussion of the manuscript sources and the method of transcription together with critical commentary for each piece at the end of the book. Questions of versification take up considerable space in the appendix too.

The 17 songs edited in this volume are only a fraction of those to be found in the edition published some thirty years ago by W. Schmieder and E. Wiessner, as Year XXXVII, Vol. 71, of the 'Denkmäler der Tonkunst in Österreich'. However, the authors have purposely limited themselves to the authentic songs, and the only grumble one can have is that some fine melodies have therefore been omitted, such as 'Mayenzeit one neidt' and 'Der sumer kumpt'. Under these circumstances, however, it is perhaps a little unfair to describe this edition as the first fully critical one. Moreover, Schmieder-Wiessner is described as a facsimile edition, which it is not. A transcription of the music is given in addition to the extremely valuable photo facsimiles preceding. For the most part Schmieder transcribes the Gothic neumes as crotchets, but he does also put a line over the notes which would be stressed in a modal transcription. This does make the best of both worlds, because there is only the isolated line of mensural notation already mentioned to suggest a modal version.

Still, I am inclined to agree with Hatto and Taylor that this music, with its folk and dance associations, is best rendered in 3-4 or 6-4 (or their diminutions 3-8 and 6-8). I am also inclined to agree with their opinion that versification and metrics are of great importance in the work of the *Minnesinger*. My only criticism is that the complexity of the method employed to illustrate the structure of Neidhart's poems defeats its own aim. Nevertheless, the analyses are careful, and we find that the transformations of a musical phrase, for instance, are faithfully tabulated. Much trouble has been taken in the actual songs too to make sure that verse and music coincide accurately, so that all in all we have the feeling that this is an edition to be trusted.

G. R.

Music and its Meanings: three Lectures delivered in the University of London in January and February 1957. By Frank Howes. pp. 55. (University of London, The Athlone Press, 1958, 6s.)

These three lectures are entitled 'Music as Knowledge', 'Music as Emotion' and 'Music as Thought'. They were elucidated with some performances during their delivery at London University, and only a little of these could be included in this pamphlet in the shape of music blocks; but the loss is slight, all the examples drawn upon being familiar and easily accessible. What may not be found so easy is to agree that music considered as knowledge can be strictly separated from music as thought, since, although there can be thought without knowledge, there is no such thing as knowledge without thought; nor is it by any means certain that the emotional response to music does not inescapably involve the mind. But Mr. Howes is too good a philosopher—though he too

modestly calls himself an amateur in that science—not to make his classification acceptable from the point of his view of own premisses, which is after all the most that logic can do with any proposition.

It is good to see that Mr. Howes will have no truck with the notion of a clean division between music with definite meanings (programme music and music set to words) and absolute music that means nothing in any concrete way. For him all music has meaning inherent in itself. But he seems to me to come near weakening his case a little when he separates vocal music from instrumental on account of the words that force us to make a different mental approach to it from that which we reserve for absolute music. Does not that difference lie outside Mr. Howes's field of enquiry? Vocal music badly enunciated or sung in a language we do not understand does not cease to be significant in Mr. Howes's special sense. A Schubert song played on the piano, with the voice-part drawn in, loses nothing that is musically essential to it, even if we do not remember the words belonging to it. Instead of a song, it becomes a *moment musical*, but is musical with as much meaning as its quality as a composition imparts to it. Actually, Mr. Howes does himself come to this conclusion, or as near as makes no odds, as he goes on; and whether one can always agree with him or not, it is fascinating to see how he arrives at any conclusion. Those who like to think deeply about music—yes, and feel deeply too, when all is said—will much enjoy the bracing exercise offered to them in these lectures.

F. B.

Gregorian Chant. By Willi Apel. pp. 529. (Burns & Oates, London, 1958, 84s.)

Since the publication of Peter Wagner's standard work, in three volumes, 'Einführung in die Gregorianischen Melodien' (1895-1921) a very extensive literature has grown up about Gregorian chant, covering all its aspects, but it has not produced until now a survey of the whole field in a single volume which would also embody, up to the time of its completion, the results of the researches of Gregorian scholars and subject some of their findings to criticism. It is this that Dr. Apel, acknowledging his indebtedness to Wagner's great work, has achieved in his very important book.

The author devotes more than half of his available space to a stylistic analysis of the chant, dividing his subject-matter into three chapters: (1) The Liturgical Recitative, (2) The Free Compositions: general aspects, and (3) according to types. This, the most valuable part of the book is, of course, by no means easy reading. It contains some formidable-looking tabulations, but the author has a fluent style and his meaning is only occasionally obscure. One wishes, however, that he would rid himself for ever of the ugly phrase "predicated upon", of which he appears to be unduly fond.

Abbot Ferretti's 'Esthetica Gregoriana' (1934) would have covered much the same ground (had he lived to complete the second volume) as the third part of Dr. Apel's book; but it was not his intention to deal with the liturgy and its development, or notation and tonality, as Dr. Apel has so usefully done in the first two parts of this volume. He includes also

brief chapters on 'Ambrosian Chant' and 'The Old-Roman Chant', contributed respectively by Roy Jesson and Robert J. Snow.

The errors into which many reputable authors often fall in discussing the liturgy make one examine this part of the book with special care. Dr. Apel realizes that "a knowledge of the Roman liturgy, at least of its basic aspects, is an indispensable prerequisite for any study of Gregorian chant, not only from the historical but also from the stylistic and æsthetic points of view". It must be regarded as a limitation that the author is not able to add to this sentence "the spiritual point of view", for an appreciation of the chant that has its terminus in the æsthetic leaves its possessor, great though the value of his work may be, on the threshold of the sanctuary, and this is apparent at several points in the book.

Dr. Apel has had, as he acknowledges, the help of Mr. Snow in matters primarily of a liturgical character, and the latter has done his appointed task well. There are, however, a few minor errors and a major one. It is extraordinary that Mr. Snow should not have drawn the author's attention to the general decree of Pius XII, 'Maxima Redemptionis Nostrae Mystera' (16 November 1955), and, as a result, to the new 'Ordo Hebdomadae Sanctae Instauratus' issued by the Vatican Press in January 1956, replacing the Roman Missal for the days from Palm Sunday to Easter Eve. The new rite came into force on Palm Sunday of 25 March 1956. The object of the Decree was to return to the older and simpler rites that had become overlaid by less desirable accretions that gradually crept in during the centuries. Thus the so-called "Mass of the Pre-Sanctified" on Good Friday is replaced by the former Communion of the people, the twelve Prophecies (now called "Readings") are reduced to the four known by Gregory the Great, and the rites of Holy Saturday begin in the evening, culminating, about midnight, with the Mass of the Easter Vigil. Dr. Apel, therefore, is misleading on all these points. A lapse in proof-reading tells the reader, on one page, that Compline, like the "little hours" of the Office, begins with a hymn, for on the opposite page the correct information is given, that the Hymn comes after the psalms and antiphon, though the versicle after the short responsory is omitted in the table. It is strange that no reference is made to the 'Pater Noster' in the discussion of the liturgical recitatives.

One of the most interesting sections of the book concerns the part that St. Gregory played or, according to some liturgical scholars, did not play, in the final organization and codification of the chant which bears his name, a subject on which the author contributed an article to the 'Journal of the American Musicological Society' (1956). He very reasonably concludes that a liturgical melody cannot be assumed to be necessarily as old as the text to which or the feast on which it is sung, and that

it is entirely unthinkable that a collection of melodies even approximating to the size and elaborations of the "Gregorian" repertory could have been transmitted—to say nothing of "preserved"—orally over two or three centuries. The truly Gregorian repertory must have been of a much more elementary character . . . one or a few melodies may have served for all Graduals; possibly the melodies were not all fixed in their main outlines, much being left to improvisation . . .

It seems, therefore, entirely reasonable to assign the bulk of the liturgical melodies to a considerably later date than has been done before.

It is not possible here to follow the very interesting discussion of the "Old-Roman" chant in contrast to the "Gregorian" other than to point out that of the early sources for the latter all were written outside Italy. "It is to the West that we owe the written fixation and preservation of what is now called 'Gregorian chant'."

The brief section devoted to the problem of rhythm is the least satisfactory thing in the book, and had Dr. Apel been able to see J. W. A. Vollaerts's recently published volume 'Rhythmic Proportions in Early Medieval Ecclesiastical Chant' (Leyden, 1958) he would have been compelled to treat the subject in a less superficial manner. There is no parallel between folk melodies and the highly organized choir-chant. The whole question rests on whether or not the differentiation between short and long sounds can be proved, and Dr. Vollaerts assembles a great deal of impressive evidence to the effect that it can. Dr. Apel gives the usual survey of equalist and mensuralist theories, but is quite wrong in saying that Mocquereau's system "has been universally adopted in the churches", a remark that would have brought forth a broadside from Richard Terry had he been alive! There has always been opposition to Solesmes, but their practical editions of the chant are used, in default of any others generally available, by many choirmasters who ignore the unhistorical *ictus* which is the basis of the Solesmes method.

Dr. Apel does well to challenge the elevation into a "law" by Mocquereau and Ferretti that the Latin tonic accent is almost invariably given melodic elevation, and his statistical tables, if not very extensive, are certainly revealing. He makes similar if less stringent criticisms about the "law" of the Gregorian "arch". He has wrongly interpreted the 'Liber Usualis', of which he makes use for general reference throughout his book, in supposing that in the Office the cantor sings the first half of each verse of the psalms, the choir the second half. The psalm may be begun in this way but continues, not only in "some monasteries, particularly in Germany", with full verses sung in alternation either between cantors and choir, or choir and clergy (as in a cathedral) or choir and congregation, when the latter can be induced to sing at all.

In the section on "Expression, Mood, Word-painting" Dr. Apel has no difficulty in showing that a word such as "ascendit" is sometimes set to an ascending phrase and sometimes the reverse and so forth; but he writes, of course, as one who has not lived, as a choir monk does, day in and day out with the chant through all the seasons of the Church's calendar. Comparison with the kind of expression found in the great German composers of *Lieder* is beside the point, but the Gregorian composers were men with human emotions and they were not all the same man.

To find, for example, the mood of the words of the versicle "Surge et illuminare Jerusalem", from the Gradual 'Omnes de Saba', fully expressed in its great soaring phrases, is not "indicative of nineteenth-century emotionalism, so obviously derived from an acquaintance with the art of Wagner and Brahms"; and the adaptation of a melody or a melodic unit, to other and diverse texts does not prove Dr. Apel's case. In the slow movement of one of his string quartets (E♭, K. 428) Mozart uses a phrase very similar to the "Tristan theme", but, of course, with entirely different effect. The author quite rightly points out that there has

been some exaggeration in this matter, and certainly Dom Gajard becomes too rhapsodical, at times, in his notes on the Solesmes gramophone records; but allowing for all this there remains a wonderful range of emotion in the chant. Dr. Apel could hardly deny that the delight of the steward at finding the water turned into "good wine" is vividly expressed in the Communion chant in the Mass for the second Sunday after Epiphany, yet these same joyous phrases are used elsewhere in a different context.

These and other criticisms made in the course of this review must not be held to detract from the very great value of this able and scholarly book, which will leave the musician in admiration of the art of Gregorian chant, a living art that has given to the Catholic Church its most perfect music from the practical, æsthetic and spiritual points of view.

A. R.

Notes on Fugue for Beginners. By E. J. Dent. pp. 47. (Cambridge University Press, 1958, 3s. 6d.)

This pamphlet was privately printed and anonymously published in 1941. A long and highly appreciative review appeared in the April issue of 'Music and Letters' that year, illegitimately revealing the author's name, but not too indiscreetly, as he himself allowed, since his identity was "a mere *secret de Polichinelle*". Although one had never thought of the then Cambridge Professor of Music as being particularly interested in fugue, or for that matter in strictly academic teaching, it was quite clear that nobody else could have dealt with this subject with a brevity that was the very soul of wisdom as well as of wit.

E. B.

The Notation of Medieval Music. By Carl Parrish. pp. 228, pl. LXII. (Norton, New York, 1957; Faber & Faber, London, 1958, 42s.)

It is thirty years since a prize was founded at Cambridge in memory of William Barclay Squire, for proficiency in musical palæography; yet the subject is still a newcomer among academic disciplines, and very few text-books are to be found. The magnificent treatises of one of its greatest masters, the late Professor Johannes Wolf, have been unobtainable for more than twenty years. The only available treatment of the subject in English, Willi Apel's 'The Notation of Polyphonic Music 900-1600'¹, is prohibitively expensive for English university students, and it contains far too much information for a one-year course. Carl Parrish's new book goes a long way towards filling the gap. Its core is a series of more than sixty excellent facsimiles representing all the important plainsong and polyphonic notations in use between the late ninth and early fifteenth centuries. Eight chapters discuss these notations in detail, with many musical examples and partial transcriptions of the facsimiles. There are the usual indexes, translations, bibliographies and so on at the end of the book, which (in the author's words) "is intended as a practical guide through the thorniest stages of notation, and not as a complete history of the subject, even though it is historically directed".

¹ The reviewer too modestly ignores his long article on Notation in the 5th edition of Grove.—Ed.

The book is good and very useful; a second volume is promised, dealing with the notations of the fifteenth and sixteenth centuries. My own experience leads me to suggest that this second volume might well have been issued first. The musical styles of these centuries are more familiar to the average student; the performance of the music is easier, and the sounds more appetizing; the sources themselves are far less rare, and their interpretation less disputable; the problems of later notations are almost non-existent, once those of the period from 1400 to 1600 have been mastered. Moreover, this period is neatly split into two by Petrucci's epochal invention of a satisfactory way of printing measured music. For the novice, printed books are a better pasture than manuscripts (every one of which is, in the strictest sense of the word, unique). Printed books are less "thorny"; they do not block the student's way with high hurdles of linguistics, *musica ficta*, diplomatic, and interpolated palimpsests; they do not distract him with what Wolf once referred to at Cambridge as "goatish gnomes", or with blots, doodles and Beneventan badgers (see plate VI for a brace of these). With this reservation as to its use for a first introduction to a subject of immense fascination and importance, Professor Parrish's book may be warmly recommended. T. D.

The Invention and Composition of Music. By Arthur Hutchings. pp. 309. (Novello, London, 1958, 30s.)

Professor Arthur Hutchings has written a book which will be a godsend to every music student who has had to "add four real parts and continue in the style of Palestrina". Note the title: "The Invention and Composition of Music". "We cannot impart significant and original expression", writes Professor Hutchings; "we can only teach the artifice which prevents it from being wasted or spoilt." The artifice which goes into the composition of music is analysed here for 250 tightly-packed and stimulating pages; Professor Hutchings believes that we can all increase our powers of invention if we give our minds to it, and that we can use invention to give some significance to unoriginal ideas. He goes farther: students are asked to compose in imitation of historical models in order to demonstrate their knowledge of stylistic limits and possibilities; all this is well and good, "but imitative composition is justified only if, along with knowledge and skill, it secures something even more important—an experience not fully comparable with original expression but approaching it".

"Harmony and counterpoint", as the subject of imitative counterpoint was misleadingly called (why not "*rhythm*, harmony and counterpoint"?), was a hard grind when I was a student a few years ago; some of us even found it difficult to hear with our inward ear what we were writing down on paper—I thought this was a personal deficiency until I compared notes with my colleagues. One developed a certain facility but every exercise was in the nature of a chess problem: "Theme A to modulate to F major in six bars", and so on. I don't think the average student thought he had done too badly if he acquired sufficient "knowledge and skill" to get him through his examinations; the "experience not fully comparable with original expression but approaching it" passed him by. But complacency of this kind will never be possible again to anybody who has read

Professor Hutchings's book. It is evidently the fruit of practical teaching experience at Durham University and elsewhere, and we must therefore accept his assumption that ordinary students *can* come to enjoy the invention of imitative composition for its own sake as well as for the knowledge they acquire *en route*. Indeed my first reaction to this book is to wish that I could go back to the beginning and start again, this time with Professor Hutchings to go with me and be my guide. By this I mean no reflection on my actual teachers, who were among the best in the land. But from them I had but one lesson a week; the Professor's concentrated wisdom is available all the time, and every couple of pages is the equivalent of a "tutorial" or a "supervision".

The book opens with a provocative chapter on originality, invention and composition. This is a lesson in aesthetics which states the premisses of the course of study; in other words it helps the student to understand *why* he is doing the things he does. There follow eleven chapters on composition, beginning with "Chorale and Continuo Harmony" and ending with "Long pieces or 'movements'", but not otherwise in any ascending order of difficulty—they all require invention of a high order. As they indicate the scope of the course the chapter headings are worth giving in full:

2. Chorale and Continuo Harmony. Bach's teaching methods in a modern application. Characteristics of Handel's harmony. Modal survivals.
3. Bach's Instrumental Counterpoint. Patterned counterpoint and the composition of short dance movements in the style of Bach. Notes on ground basses and canons.
4. Style, Idiom and Texture. The harmonization of given parts for string or for keyboard instruments. Completion of pieces in these media from a given opening. Accompaniments.
5. Fugal Exposition. Pieces with fugato opening. Accompaniment of vocal fugato.
6. The imitation of Palestrina and some of his contemporaries.
7. The Voice. Recitative, Arioso and Aria. Some notes on the voice and its capabilities.
8. Short pieces for various instrumental media. The invention and development of musical ideas. Extemporization. Modulation and cadence.
9. Orchestration (with some advice about conducting). Translation of pianoforte music into orchestral texture.
10. Songs and Choral Pieces. Difficulties of various types of verse to the composer.
11. Fugues of different character and design.
12. Long Pieces or "movements".

There are over a hundred well-printed musical examples¹, ranging from Victoria to Rubbra—the works of great composers are used to illustrate the occasional miscalculation as well as the example of genius at work. At the end of the book are sixty pages of exercises such as one might hope to find in a progressive examination paper for a B.A. or Mus.Bac. degree. These exercises refer to the individual chapters but are printed together, "lest it be thought that each task can be surmounted once and finally, the accomplishment being added to others as a skull is added to a cannibal's belt". Here, as in the body of his book, Professor Hutchings is at pains to prepare students to write music that is useful and meaningful. Thus every exercise must be scored with a particular instru-

¹ There is a misprint in the bass part of the extract on page 230, second bar, third beat. "Ritorna vincitor" is misspelt on page 174. But in general the production of this book is a model of accuracy and clarity.

ment or voice in mind; parts must be phrased, dynamics clearly indicated. This may seem obvious, but it is a point that is frequently neglected in conventional text-books. Incidentally, one would have liked a list of recommended text-books somewhere—a bibliography in fact.

But if the course has a real shortcoming it is in its neglect of twentieth-century music either for examples of the composer's technique or for models for the student to imitate. If one can learn to invent *Tafelmusik* in the style of Telemann and get pleasure from doing so, as well as demonstrate a knowledge of eighteenth-century music, then surely one ought to be able to do the same thing with Hindemith's *Gebrauchsmusik*—in fact such a test may occur in an examination. Neither is it impossible to imitate Vaughan Williams (far from it in fact: the fingerprints of his style are easily analysable) or Sibelius or even Webern—the twelve-note technique is completely ignored, perhaps because it needs a book all to itself. The student should have his attention drawn to the *texture* of Stravinsky's music as well as that of Schubert or Brahms, with which he is already familiar. Professor Hutchings may reply that he did not set out to teach students how to compose. But having taught them to invent with skill he must not be surprised if some of them wish to compose with originality. To do this they must be familiar with the contemporary musical vocabulary, and they will not find any enlightenment here.

Within its limits, however, this book is excellent and unique. It is not only a text-book. Any person interested in music could and should read it with the utmost pleasure; the writing has pungency, vigour and wit (rare virtues in a book of musical instruction) and every page is illuminating about some aspect of the art and artifice of composition. It should be prescribed reading for budding music critics without a formal musical education and will make the ideal companion for the student's long vacation as well as fill a long-felt need in his daily studies. H. B.

The Collecting of Folk Music and other Ethnomusicological Material: a Manual for Field Workers, ed. by Maud Karpeles. pp. 40. (International Folk Music Council, London, 1958, 6s.)

The aim of this very useful pamphlet is succinctly outlined in the first paragraph of the Introduction—no doubt the Editor's, but Miss Karpeles is altogether too modest about her share:

This Manual is based on the experience of a number of practised collectors. It is addressed not to experts but to those who wish to be initiated into methods of collecting folk music, whether they be field workers in some other branch of anthropology or ethnology, explorers, missionaries, social workers, or just amateurs with a love of folk music.

There are delightfully human touches under the heading of "General Advice", concerning "Personal Relationship with Informants". One knew long ago from Cecil Sharp how difficult it often is to elicit songs from oldest inhabitants and others who still remember them or, more often, can laboriously jog them out of their dim memories, and we now learn from Miss Karpeles what it is that may strain the collector's patience to the utmost: not only, in a general way, "suspicion, embarrassment and

fear of ridicule", as well as difficulties with languages and dialects, but such curious facts as the inability of an informant to recall the tune of a labour song unless he is actually doing the work with which it is associated or the reluctance of a woman to perform in front of her husband if she is aware of doing it better than he does. It may also happen, it seems, that a singer or player has no clear idea of the difference between an old folk song and a new-fangled popular tune and, even if he has, is often under the impression that it is the latter which the collector is after, and produces the wrong sort of goods.

There is much minute information on equipment, "Recording in the Field", notation and transcription, the study of variants, the collecting of folk dances (choreography as well as music), cinematography, sound-filming, and so on. A most valuable booklet and very timely, indeed one may say high-timely, for in many places folk music is now at its last gasp.

E. B.

Musical Instruments [in the Horniman Museum]. By Jean Jenkins]. pp. 109, pl. XVI. (London County Council, 1958, 3s. 6d.)

A concise guide to the musical collections in the Horniman Museum by the resident ethno-musicologist, this book is a little too heavily weighted in favour of primitive noise-makers really to justify so all-embracing a title. Race riots or no, it is European culture that gets slapped down to its proper tribal level. The impression given is that no instrument is worthy of consideration unless fashioned from an ancestor's shinbone. This bias gives us three pages on Jew's harps and five (*pace* Balfour) on what ethnographers call the musical bow, but only one on the developed European bowed instruments (including tromba marina, viols and kit). We are twice told about a Meissen hand-bell for summoning servants and about the man who made a guitar out of the crust of an armadillo.

Much of the information is deeply suspect. All wind instruments except flutes, it seems, are "valve instruments", because "... the steady flow of air is interrupted in its passage through the resonator by means of the valve". In three devastating paragraphs on oboes ("These instruments have a mouthpiece of two curved tongues or reeds which open and shut a little hole in the top of the reed . . ."), the author manages to include the serpent "... that long curved instrument related to the cornet [*sic*] and used to strengthen the bass instruments". And will anybody derive much instruction from the following sublime understatement?: "the notes [of the clarinet] are usually varied by the use of holes; in the modern European clarinet keys are also used".

An extensive bibliography needs some correction. Carse's 'Orchestra in the XVIII Century' and Diderot's 'Lutherie' plates were each published a decade earlier than the stated date. On the other hand, 1915 for Degen's 'Zur Geschichte der Blockflöte' is about a couple of world wars too soon. Grove's Dictionary is referred to "Maitland, J. A. Fuller, ed.", who indeed is known to have occupied that post as recently as 1922; but the late J.A.F.M. appears under neither of his alphabetical connotations.

E. H.

Ballet Music: an Introduction. By Humphrey Searle. pp. 229. (Cassell, London. 1958, 21s.)

The music attached to ballet has for long suffered more deeply even than that of opera from the intermittent attention and heedless criticism of an uninformed, unintelligent public. The appeal to the eye has been so strong as to overpower the appeal of the intellect, as far at least as concerns the music. Of the dozen or so who were intelligently engaged by Falla's part in 'The Three-cornered Hat' on that memorable first night, 22 July 1919 at the Alhambra Theatre in London, hundreds were intent exclusively on the dancing, that is, on the dancers.

The present generation is becoming rather more intelligent, though there is still a great deal of wastage of effort, still too much personal adulation of dancers, still too little attention paid to the quality of the music. There is needed, by this eager ballet public, a book giving the historic background, the gradual enrichment and development of ballet music from its early condition of mere entertainment to its full intellectual participation in the more subtle and complex choreographic designs—its development, in fact, from childishness to maturity. The book we need would trace this development and thus place the music of ballet as clearly before us, in terms of art, as that of opera. Such a book is now available in this carefully documented and well reasoned treatise produced by Mr. Humphrey Searle. He is not only a composer, and therefore able to understand the workings of the creative instinct, but also a persuasive writer who can get as near as anyone to explaining these subtleties by means of words. (One could wish that he had gone farther into that aspect of ballet music than the scheme of his book allowed.) He is also specifically a composer who has written music for ballet and therefore speaks with that added authority.

He starts with an introductory chapter that details the early history of organized ballet, and from that he goes on to what is, in effect, one of his most valuable contributions, a discussion of the part ballet has played as an adjunct of opera. To that he adds some pertinent remarks upon the cognate subject of the uses to which music has been put as an adjunct, rather than an integral part, of modern ballet, the attempts made to fit symphonic music into a ballet framework, which have done as little to advance ballet, as an art, as did the insertion of ballet into opera. As the tale gets nearer to contemporary times, so the narrative becomes increasingly piecemeal. This is inevitable. The scene is crowded with new works that are too near to us for any but a hasty and impermanent judgment. Mr. Searle does his best, skimming over the ground and reporting upon what he considers to be the more noteworthy productions. Time may prove him right. Meanwhile his chapter dealing with the period 1930-57 serves as an interim account which he can balance afresh in some later edition of the book.

S. G.

Opera Annual No. 5, ed. by Harold Rosenthal. pp. 208.

The Concert-Goer's Annual No. 2, ed. by Evan Senior. pp. 155.
(Calder, London, 1958, 25s. each.)

These annuals seem to be becoming perennials. Lavishly if not very attractively produced, they offer opera-lovers and concert-goers a miscellany of entertainment and information, interspersed with a large number of pictures (86 for opera, 82 for concerts). The articles are sometimes topical, sometimes far-fetched, occasionally superfluous and usually to the point. Many well-known people contribute, and there are some pleasant new discoveries to be made in each volume. There is not much of permanent value—the books are really enlarged magazines—but plenty for the general reader to browse among; no scholarship, but some pleasant companionship.

E. B.

The Age of Jean de Reszke: Forty Years of Opera, 1874-1914. By P. G. Hurst. pp. 256. (Christopher Johnson, London, 1958, 30s.)

Collectors of old vocal records will probably know P. G. Hurst as a leading authority in that field. But neither that, nor his personal friendship with many of the prima donnas who are featured in this book, entitle him to fill his chronicle with many of the outrageous statements that appear in its pages. "I dislike 'Così fan tutte' because I find it tiresomely monotonous; I dislike 'Madama Butterfly' because I find it faintly common; I dislike 'Pelléas et Mélisande' because I find it ridiculous; and I dislike 'Meistersinger' because it bores me to extinction." Does a writer who commits such statements as these, who calls 'La forza del destino' "a really dire work" and praises 'L'Amico Fritz' to the skies really deserve to be taken seriously?

Very well, you may say, let us ignore Mr. Hurst's musical opinions and judge him by his pronouncements on singers. But unfortunately we find him given to just as many irrational statements in that field.

I am afraid that we cannot even rely on the author's personal memory. He tells us that he attended the London première of 'Madama Butterfly' at Covent Garden in 1905 and remembers that there was no humming chorus,

which was not introduced until some years later . . . evidently with the composer's connivance. I have not checked, because I think it unnecessary, in what edition of the score the change was made; but I do know that it was not in use at Covent Garden at the year of the opera's première or for some years later, because as I detest the sound of humming, it could not possibly have passed me by!

As I write I have beside me several reviews of the English première—from 'The Times', the 'Morning Post', 'Telegraph', etc. They nearly all comment on the humming chorus in which the "chorus sings softly through closed lips". If Mr. Hurst's ears failed him on such an important occasion, can we trust his aural memory concerning singers?

Perhaps, then, the book may be valuable as a record of opera performances in London from 1874 to 1914. Now here I must tread warily—but I consider that the fruits of my own long researches in this field are as reasonably accurate as such things can be, and therefore I have to

fault Mr. Hurst on many points. It would seem that he has relied on the seasonal statistics that were published in the 'Illustrated London News' during the 1870s and 1880s, and the figures given by Northcote for the period 1888-1924. As I write to my cost, it is useless to rely on these. And so it is not surprising that the lists of the works performed, the numbers of performances and often even the cast details in this book are inaccurate. Mr. Hurst still believes that Zaré Thalberg was the daughter of the famous pianist, when he need only to have consulted Grove to have discovered she was not; he tells us that Beignani came to Covent Garden to conduct for the first time in 1875, when in fact he had been seen there regularly since 1869; we read that in 1877 Gayarré replaced the absent Capoul, though the latter did sing there that year; that 'Oberon' was revived in 1878 after an interval of fourteen years, when in fact it had last been given in 1870. And even the famous Agnes Nicholls in her charming Foreword gives the wrong year for her Covent Garden début! And so I could go on. About the misprints I will say nothing, for we all suffer from poor proof-reading. But what really depresses me is that many people will read this book and believe that the facts are historically correct, which as I have tried to point out, they are far from being.

H. D. R.

A New Dictionary of Music. By Arthur Jacobs. (Penguin Reference Books, R. 12.) pp. 416. (Penguin Books, Harmondsworth, 5s.)¹

This generally comprehensive dictionary replaces an earlier Penguin by R. Illing. The eight years' interval between them has doubled the price, but Mr. Jacobs and his publishers still give very good value. It is attractively laid out, using a larger type than its predecessor. Intended for "the inquiring music-lover, whether as listener or as performer", it makes use of the methods of popular journalism, and has much dry humour, as in the description of Jacob Avshalomov as an "American composer—born in China of a Russian father".

Mr. Jacobs does not include critics or writers on music "unless of course they qualify in another capacity". This means that we have Burney but not Hawkins, Dent but not Newman. Cecil Gray, however, is also absent, although he qualifies as an opera composer. This is a little hard, since space is found for such great musicians as Stephen Adams, Claribel and Frederic Clay. If Stephen Adams, why not Trotere, Wilfred Sanderson and Guy D'Hardelot?

Compression, I fear, has occasionally falsified his biographies. For example, he says that Shostakovich studied under Glazunov, but does not mention his other composition teacher, Steinberg, who was probably the major moulding influence. And although he tells us that Samuel Wesley became a Roman Catholic, I am sure Mr. Jacobs will not wish the Romanists to claim permanent possession of him. Like Gibbon, Samuel Wesley thought himself into and out of the Roman Church. The brothers

¹ A larger work of this kind was published about the same time, 'The Concise Encyclopaedia of Music and Musicians', edited by Martin Cooper, but a request for a review copy elicited the reply from the publishers that the press list had been closed down.—Ed.

Anthony and Francis Baines are included but not William Baines, who was certainly touched with genius. I also think allusion might have been made to Maude Valerie White's 'Friends and Memories', which, to my mind, is worthy to stand beside Ethel Smyth's 'Impressions That Remained'.

In one respect Mr. Jacobs has been more than bold. "Titles of works are, wherever possible, given in English." He is extremely optimistic in hoping that our countrymen will easily give up 'Le Coq d'Or' for 'The Golden Cockerel', 'Aus meinem Leben' for 'From my Life' and 'Le Tricorne' for 'The Three-Cornered Hat' (none of these preferred foreign titles is in the original language). There is something in the Englishman's make-up which makes him gravitate towards foreign expressions as a duck takes to the water. It is nothing unusual to find people, who can scarcely speak or write their own language, blandly expatiating upon the virtues of singing in the original tongues. The recent production at Covent Garden of 'Boris Godunov' in Russian does seem to have made many of these linguistic purists realize some of the disadvantages of the practice. A masterpiece in Mandarin or Canton Chinese would complete the cure. (However, with the aid of Mr. Montagu-Nathan, Mr. Jacobs has supplied, in brackets, excellent transliterations of Russian titles.)

The theoretical side seems to be well covered in this dictionary. In only twenty-six lines Mr. Jacobs has most lucidly explained the basic idea of twelve-note music. With regard to musical terms, he thinks "The time is ripe for an attempt to establish a shared Anglo-American musical terminology: if American writers would abandon their use of the word "tone" to mean "note" (as well as to mean so much else), then England might well be glad to cast off the irrationalities of her crotchets and quavers in favour of the self-explanatory quarter-notes and eighth-notes". I am not sure of the wisdom of this.² You can make things too easy and smooth. The oddities of our money, weights and measures keep us mentally alert, and thereby our post office and shop assistants are often far more adroit at mental arithmetic than their opposite numbers in countries where metric systems prevail. On this point Mr. Jacobs and I must disagree. I shall not mind his calling me insular. S. B.

Influences étrangères dans l'œuvre de W. A. Mozart, ed. by André Verchaly.
pp. 273. (Centre National de la Recherche Scientifique, Paris, 1958,
Fr. 2,600.)

These studies of Mozart are the substance of one of the "Colloques Internationaux" organized by the Centre National de la Recherche Scientifique, held in Paris on 10-13 October 1956. An international team of distinguished lecturers contributed studies throwing light from various directions on a central theme, so that we now have a valuable book on the subject of foreign influences on Mozart. But there is something oddly lopsided about this symposium, though it is none the less interesting for that. The quickest way to show this is perhaps to give a list of the contents (titles translated):

² If a *semibreve* is a "whole note", what is a "breve"?—Ed.

- 'On the General Conditions of Mozart's Internationalism' (Stig Walin: Uppsala).
- 'Mozart: Incarnation of the Austrian Soul' (Erich Schenk: Vienna).
- 'The Romantic Crisis in Austrian Music about 1770' (H. C. Robbins Landon: Vienna).
- 'Mozart and Haydn' (Helmut Wirth: Hamburg).
- 'The Suabian Heritage of Mozart' (Ernst Fritz Schmid: Augsburg).
- 'Mozart and the Mannheim School' (K. G. Fellerer: Cologne).
- 'Mozart and the Sons of J. S. Bach' (Abbé Carl de Nys: Épinal).
- 'Mozart and Italian Taste' (Cesare Valabrega: Rome).
- 'The Italian Operas of the Young Mozart' (Luigi Ferdinando Tagliavini: Bologna).
- 'Mozart and Musical Folklore of Central Europe' (Dénes Bartha: Budapest).
- 'Mozart and Czech Music' (Vaclav Dobias: Prague).
- 'Mozart and Czech Folk Music' (Antonín Sychra: Prague).

(This is followed by two studies, by Pierre Portrassier and Ernst Hess, which are not directly relevant, and by the report of a General Discussion, which is)

The first thing that will strike the reader as extremely curious is that there is no study of French influence on Mozart. Since nobody can deny this, and since nobody at this gathering pretended that Mozart was a French composer, one can only conclude that the "foreign" influences to be discussed were to be understood as foreign to France, not to Mozart. Only thus could the three lectures on Austria be justified, or Dr. Ernst Fritz Schmid's claim that the Suabian strain in Mozart was a direct heritage. An interesting map illustrating his essay, showing the frontiers not of political regions but of dialects, shows Augsburg, Leopold Mozart's birthplace, to lie just outside Bavaria, in Suabia. It is true, however, that the son knew Leopold's homeland and family only from short and casual visits, and it is extremely unlikely that he ever heard any Suabian folk music, for he never showed any interest in folksong or moved in environments where it was likely to appear.

As to that, there is much that is debatable among these contributions. Dr. Schmid may believe in atavistic influences, if not direct ones, and one must grant this to be a reasonable conjecture. But what then becomes of Mozart's debts to Czech and Hungarian folk music claimed respectively by Professor Sychra and Dr. Bartha? I cannot help feeling that they, and several other contributors, make far too much of melodic resemblances, which by themselves, apart from the whole complex of a composer's work, seem to me quite insignificant, because they can be as easily accidental as due to deliberate adoption or subconscious memory. Indeed adoption is out of the question, I think, except in certain cases where the composer thinks it especially appropriate (local colour, quotation, &c.), and subconscious memory has a way of becoming conscious once it is worked upon. It is true that Figaro's "Se vuol ballare" resembles a Czech folksong quite closely; but, in the first place, where would Mozart, who did not visit Bohemia till 'Figaro' was ready for performance in Prague, have heard this song, and besides, would not his familiarity with it argue against rather than for his use of it? Having jotted down the tune of "Se vuol ballare", would he not have said to himself: "No, that's too much like that Czech ditty, and I'm quite capable of inventing my own tunes"? The Hungarian references, by the way, are extremely curious, for they show close connections with Mozart's "Turkish" vein in the 'Seraglio' and the violin Concerto and piano Sonata in A major.

Getting away from folk music, Drs. Valabrega and Tagliavini have no difficulty in demonstrating the Italian influences on the young Mozart. The important French influences do in the end receive some attention in the final discussion, to which M. Marc Pincherle, as one would expect, has something of real value to add. What the Mannheim School and the Bach family contributed to Mozart's formation is well outlined in the lectures devoted to these subjects. The discussion even includes some interchange of ideas on English influences, without however succeeding in tracing anything much beyond what the boy Mozart had from Italians and the italianized J. C. Bach during his long visit to London. It remains a puzzle that he says nothing about having heard any of the native musical stage pieces. There was Arne's 'The Guardian Outwitted' and Arnold's 'The Maid of the Mill', not to mention runs and revivals. Did Bach and Abel keep him away from such contamination?

E. B.

Alfredo Casella ('Symposium' series), ed. by Fedele d'Amico & Guido M. Gatti. pp. 235. (Ricordi, Milan, 1958.)

This first volume in a new series (the next is to be devoted to Puccini) promises very well. It is handsomely printed on good paper and richly illustrated, both with 16 plates and a fair number of musical examples. Casella is not a composer who has made much lasting impression outside Italy, not even in France, where he lived for several years, but he did a great deal for the Italian musical *risorgimento* that re-established great traditions outside the theatre early in the present century, and among the fine artists who assiduously worked at it he was by no means the least and certainly the most versatile, for he was a pianist, a scholar and an editor of old music as well as a many-sided composer.

This symposium deals with various aspects of Casella's career in a series of chapters allotted to writers especially qualified to deal with them. A list, with translation of the titles, will give a fair indication of what the reader may expect, though not of the consistently high quality of the contributors' work:

Guido M. Gatti, 'First Encounter'; Emilia Zanetti, 'The Last Years'; Massimo Mila, 'Stylistic Itinerary'; Guido Turchi, 'The Last Works'; Gianandrea Gavazzeni, 'The Stage'; Gastone Rossi-Doria, 'Piano-forte Works'; Roman Vlad, 'Transcriptions'; Dante Alderighi, 'The Pianist'; Mario Labroca, 'The Organizer'; Fedele d'Amico, 'The Teacher and Master'.

There is also an Introduction by the Editors and a series of appendices consisting of a biographical calendar, a full catalogue of works (musical, editorial and literary), a bibliography, a discography and an excellent index.

E. B.

Die Kammermusik Alt-Englands vom Mittelalter bis zum Tode Henry Purcells.

By Ernst Hermann Meyer. Translated by Gerda Becher. pp. 371. (Breitkopf & Härtel, Leipzig, 1958.)

The original English edition (1946) of this important work was reviewed in the April 1947 issue of 'Music & Letters'. There is no

particular point in discussing it again in its German translation in an English periodical, but it is worth saying that the publication in Germany of so scholarly and detailed a work on a great phase of music about which little is known there is to be witnessed with pleasure in this country. It is amusing to find that Professor Meyer, who published the book in English, has now had it translated into his own language by someone else; the reason is probably that he is busy as a research scholar and a teacher. The translation, no doubt closely supervised by him, is very well done. He has not neglected research done here in his subject during the last twelve years and has allowed his book to benefit by it. He mentions, for instance, the solution of the age-old mystery surrounding the 'In Nomine', arrived at independently of each other by Thurston Dart, Robert Donington and Dom Anselm Hughes (the last not mentioned in this connection). Unfortunately Denis Stevens's book on Tomkins seems to have appeared too late for Professor Meyer to take notice of it.

E. B.

Mozart Magyarországon, ed. by Pál Bélley. ('Uj Bibliográfiai Füzetek', Vol. II.) pp. 203. (National Széchényi Library Budapest, 1958, Ára 17.00.)

For the scholar and historian the utility and value of regional bibliographies has never been in doubt. The present volume is an indispensable accessory to research. This little but extremely well organized bibliography of 'Mozart in Hungary' contains, in addition to the listings, under various headings, of all literature published in Hungary about Mozart and his music, an invaluable essay by Ervin Major. Entitled 'Mozart in the Hungarian History of Music', it is divided into numerous subheadings including 'Mozart's Hungarian Pupils', 'Franz Liszt and the Mozart Cult', 'Franz Erkel and the Mozart Cult', 'Mozart's Works in Hungarian Theatres' (including corrections to Loewenberg's 'Annals'), 'Thamos' in Hungary', 'The Conductors of the Early Mozart Performances in Pest-Buda', 'The Mozart Repertory of Hungarian Musicians' and an Appendix including corrections to the third (1937) edition of Köchel. They disclose a wealth of interesting details, many of them hitherto unknown. The bibliography itself is arranged in chronological order, with an alphabetical list of authors.

J. S. W.

REVIEWS OF MUSIC

Joseph Haydn. *Masses Nos. 5-8*, ed. by H. C. Robbins Landon, in conjunction with Karl Heinz Füssl and Christa Landon. (Complete Works, Series XXIII, Vol. 2.) Henle, Munich-Duisburg. £4 10s.)

This volume is doubly welcome—for its contents and as the first to be brought out by the Haydn Institute, Cologne, in its new edition of Haydn's Complete Works. This edition will eventually incorporate a reissue of the volumes brought out in 1950-51 in the edition projected by the now defunct Haydn Society, Inc., in which the first four of Haydn's twelve Masses had already appeared. The present volume accordingly contains the next four, ranging in date and style from the slender 'Missa Brevis Sti. Joannis de Deo' (the "Kleine Orgelmesse") of about 1775, with its unliturgical telescoping of the text, to the mature and serene 'Missa Sti. Bernardi de Offida' (the "Heiligmesse") of 1796. A critical commentary is to be published separately, but even as it stands this volume bears the marks of H. C. Robbins Landon's usual scrupulous thoroughness; the Foreword, with its insistence on the importance to editors of the sets of parts used in performances under the composer's direction, is characteristic of his approach. The Appendices include a set of sketches for the "Heiligmesse" and Michael Haydn's expanded version of the Gloria of the "Kleine Orgelmesse"—a fine piece of work, the use of which would make this Mass, with its beautiful and appealing Benedictus, viable for modern performance.

R. H.

Haydn, *Missa brevis in F (Jugendmesse)*, ed. by Richard Moder. Full Score. (Doblinger, Vienna & Wiesbaden.)

Vivaldi, *Concertos*, ed. for the Istituto Italiano Antonio Vivaldi by Gian Francesco Malipiero. Full Scores. (Ricordi, Milan.)

Vol.

251, D minor, for strings and harpsichord. 7s.

252, G major, for strings and harpsichord. 5s.

263, A minor, for 2 oboes, strings and harpsichord. 7s.

266, F major, for bassoon, strings and harpsichord. 9s.

267, C major, for bassoon, strings and harpsichord. 9s.

Leighton, Kenneth, *The Light Invisible, sinfonia sacra* for tenor, chorus and orchestra. Vocal Score. (Novello, London, 8s.)

Klingende Lyrik: seltene Meistergesänge aus drei Jahrhunderten for high voice and piano, ed. by Ernst Reichert. (Doblinger, Vienna & Wiesbaden.)

Mozart auf der Orgel, Vol. II: Fugues with Introductions, for organ, ed. by Johannes Pröger. (Merseburger, Berlin.)

This short setting of the Mass is a charming work. The chorus parts are very simple, the two soprano solo parts are in a highly decorated style, and the accompaniment for strings and organ omits violas.

The splendid work of the I.I.A.V. goes on apace. One is increasingly overwhelmed by the genius of Vivaldi—how any composer could conjure

up the variety of means of expression in such a vast output is one of the wonders of music. But there are inevitably weak links in the chain of concertos, and of these five, the two for bassoon and the G major for strings are in a higher class than the other two. One of the reasons for the freshness of Vivaldi's music is the irregular construction of his phrase-lengths, and this is clearly shown in the last movement of the Concerto in G major for strings. One supposes that the advantage of a note a semitone continuo "realization" is that it leaves plenty of room for the player's imagination.

Great are the problems which face the composer of choral music to-day. Whereas a composer can make almost unlimited demands on professional orchestral players with a fair hope of those demands being realized, he cannot do so with massed voices. For centuries the voice found difficulty with the melodic tritone and to-day it is still difficult for voices to maintain a note when other voices are singing a note a semitone away from it—difficulties not shared by players of instruments. Again, voices require help (not hindrance) from the orchestra in exposed leads—and so on. If composers do not observe these practical details they cannot hope to achieve successful performances; no doubt in a hundred years' time, when singers' ears are more attuned to dissonance, it will be a different matter. It was most noticeable at the first performance of Kenneth Leighton's 'The Light Invisible' that the last section (from figure 61) was the most effective piece of writing in the work, and a cursory glance through the pages is all that is required to discover why. The tenor soloist is confronted with some insoluble problems too, where the part lies very low and he has to compete with too much orchestral accompaniment. But this work cannot be lightly despatched (as some critics would have it). There are moments of great beauty, and the general impression is one of power. The composer no doubt learned a great deal from the performance, and the majority of composers have to learn from experience, which is not always sweet.

Dr. Reichert's selection of eighteen songs for high voice from Schütz to Wolf is excellent and covers a wide range of style and difficulty. There is something here for everybody and every occasion.

With the help of dictionaries and colleagues one gathers from the *Vorwort* and *Nachwort* of the volume of Mozart organ pieces that this is what Mozart would have done if he had transcribed these pieces (such as the well-known Adagio and Fugue in C minor, the Sonata for violin and piano in A [K. 402]) for the organ. Well, who knows? The editor has certainly done much research into the matter and probably his guess is better than that of anyone else. Organists should nevertheless have a certain feeling of uneasiness when they play these transcriptions.

B. W. G. R.

Walton, William, *Partita for Orchestra*. Full Score. (Oxford University Press, 18s.)

Handel, *Johannes-Passion* (1704), ed. by Harald Heilmann. Vocal Score. (Merseburger, Berlin, M. 9.80.)

Purcell, *Benedicite omnia opera* for S.A.T.B. and organ, ed. by Watkins Shaw. Vocal Score. (Oxford University Press, 2s. 3d.)

- Mozart, *Quintet in E \flat major* for oboe, clarinet, horn, bassoon and piano, K. 452, ed. by Hellmut Federhofer. (Bärenreiter-Verlag, Cassel & Basel; Novello, London, 14s.)
- Hamerton, Ann, *Three Pieces* for oboe and piano: *Carol, Country Dance and Lullaby*. (Augener, London, 3s. 6d. each.)
- Felton, William, *Organ Concerto in B \flat major*, Op. 4 No. 5, arr. for solo organ by Hugh McLean. (Oxford University Press, 7s. 6d.)
- Rubbra, Edmund, *No Swan so fine* (Marianne Moore), song, Op. 91. (Lengnick, London, 2s. 6d.)
- Scarlatti, Domenico, *Two Cantatas* for voice and piano, ed. by Lino Bianchi: *A chi naque infelice* and *Ah! sei troppo infelice*. (Ricordi, Milan, 6s. 6d. each.)

Walton's suite was written as a showpiece for the Cleveland Orchestra's fortieth season, presumably a happy and extravert occasion. The titles of the movements—*Toccata, Pastorale Siciliana, Giga Burlesca*—accurately describe the mood and content of these vivid character-pieces, whose scoring is masterly and generous to all departments. Walton here has cast off musing and formal complexity, but the vigour and drive of the two fast movements is of a giant rejoicing to run his course rather than of a Titan stamping with malice or heroics. The *Pastorale* is full of subtle sounds happily expressed.

When in his nineteenth year Handel sets the St. John Passion in his native language he speaks like a stranger in a fascinating style before Italy has smoothed the edge of his tongue or England has provoked a firmer rhetoric. The narrative solo parts are for tenor (Evangelist), bass (Jesus) and male alto (Pilate), though the latter's part could be sung an octave lower, being well differentiated by its preponderance of notes of equal length, often of the same pitch, suggestive of measured officialdom. In the meditative arias (to Postel's words), the majority of which are for soprano and bass, the music is sometimes rather stiff and erratic, but sometimes has contours of spectacular irregularity, seeming to approach the "octave displacement" technique of recent times in the poignant soprano air "*Durch dein Gefängnis*", where the tortured labyrinth of prison is contrasted with the swift roulades of freedom. The choral writing is fine and direct, with notable *adagio* shouts of "*Crucify*", which recur with thrilling effect between the accelerating cries of "*Away with him*". There is a beautiful last chorus of the "lullaby" type. The work is of far more than merely historical interest, and it is good to have it available in German and in a serviceable English translation by Reginald Snell.

Both musical and unmusical hearts tend to sink at choral services in those seasons where "*Benedicite*" replaces "*Te Deum*". Incantational repetition is one thing in Stravinsky but another thing in church. This setting by Purcell is one of the tiny number of tolerable liturgical ones. Indeed it stands head and shoulders above them for rhythmic vitality and for the tireless imagination displayed in its many and surprising cadences.

The piano score and parts of K. 452, produced in exemplary style, are the fruits of the new Mozart edition. What a spring-cleaning is here! An attempt was made to list the discrepancies between this and a free

quently-used (and incidentally dearer) edition bearing a reputable name. This was abandoned after a dozen had been found in the first fifteen bars. It is not a case of one opinion against another, for cross-checking with the *apparatus criticus* (published separately) shows the solid foundations on which this edition rests. In the last movement both bassoonist and pianist will be greatly comforted by the omission of unwarranted *legato* slurs.

Ann Hamerton's oboe pieces are technically simple, their melodies not very individual but falling gracefully on the ear. The accompaniments are sometimes reminiscent of Delius, but they are better written than his usually were.

The apparent naivety of some of William Felton's sequences and passage-work largely disappears, as with so many eighteenth-century composers, Handel included when he is brought to life with bright registration and Italian brio. Hugh McLean's edition can serve the organist as solo part or as an arrangement of the whole. As the latter it is not always easy, but the difficulties spring from a proper attempt to realize what the piece must have sounded like. This is an excellent recital piece in three well-contrasted movements.

Although at first sight Rubbra's vocal line does little more than follow the inflections of a short ornate poem, it sings well, and the song is greatly helped by the cunning yet quiet piano part, full of unexpected things.

Alas, the fatal word "elaborazione" occurs under the title of the Scarlatti cantatas, and one simply cannot accept that Scarlatti ever had in mind the crudities of harmony and part-writing scattered through the right-hand part. (It appears that the original has the bass-line only, but we are not even told whether it was figured.) What might have been treasures have been rendered valueless by a refusal to come anywhere near modern standards of editing.

I. K.

Das Musikwerk: eine Beispielsammlung zur Musikgeschichte, ed. by Karl Gustav Fellerer:

Das ausserdeutsche Sololied: 1500-1900, ed. by Frits Noske.

Die Tokkata, ed. by Erich Valentin.

(Arno Volk Verlag, Cologne.)

d'Arba, E., *Two Tone-Pictures from Selma Lagerlöf's World*. Full Score. (Chester, London, 10s.)

Addison, John, *Serenade* for wind quintet and harp. Score. (Oxford University Press, 12s. 6d.)

Poulenc, Francis, *Élégie* for horn and piano. (Chester, London, 7s. 6d.)

Sonata for flute and piano. (Chester, London, 12s.)

Mayer, John, *Sonata* for solo violin. (Lengnick, London, 3s.)

Raga Music for solo clarinet. (Lengnick, London, 3s.)

Gil, G. Fernández, *Divertimento sui tasti neri*, Op. 32, for piano. (Ricordi, Milan & London, 6s. 6d.)

Orrego Salas, Juan, *Suite No. 2*, Op. 32, for piano. (Barry, Buenos Aires; Boosey & Hawkes, London, 7s. 6d.)

'Das ausserdeutsche Sololied' presents in miniature a fairly comprehensive picture of non-German song from Bartolomeo Tromboncino

to Debussy. Notation and clefs are modern and texts are in the original languages, with German translations provided. Though the manner of presentation is above criticism, the trouble with this particular collection is that the field is too large to be adequately covered by one volume, and selection must depend too much on the editor's opinions; for example English song of the second half of the seventeenth century is represented only by Blow's frivolous piece, 'Arms he delights in'. English song since 1750 is not represented at all, being alleged to be of no significance.

The collection under the heading 'Die Tokkata' is more comprehensive, the field being narrower. The earliest example is 'Tochata' (*sic*) for lute by Francesco da Milano. It is interesting to trace the emergence of the arpeggio up to the time of Bach, when the toccata reached its zenith belonging, as it does, to the polyphonic age. Examples by later composers, who here include Clementi, Czerny, Schumann, Rheinberger and Debussy, are clearly shown to be either archaic or in a different tradition. This edition too is a model of clarity, though there is a misprint in the example by Frescobaldi and one doubtful date.

D'Arba's tone-pictures are two effective and impressionistic pieces of string music. There is admittedly a programme behind them, or rather a background of folklore, the mere impression of which is meant to be conveyed by the music.

The first piece, 'Enchantment at the Kullaberg: the Cranes', is a barcarolle and the second, 'Jofrid's Death Dance' a vigorous *allegro* in 2-4 (though actually called 4-8).

Mr. d'Arba is a traditionalist: his rhythm is conservative and his harmonies and melodies are unadventurous. The pieces can be commended to any string orchestra that can lay hold of a harp.

John Addison's Serenade, commissioned by the B.B.C., was first performed at the 1957 Cheltenham Festival. The idiom is the present fashionable one of angular melody and astringent harmony, but a serenade, though the term is vague, is expected to be a romantic piece, and so the composer has been at pains to soften the hard outlines of his material. The harp does this naturally, but unison doublings (not always happy) help too, also the comparative lack of polyphonic writing. The work has much variety and displays great imagination and a sure touch. Mr. Addison deserves to be congratulated on it.

Poulenc's 'Élégie', written in memory of Dennis Brain, is a very moving piece. It is unpretentious almost to the point of being perfunctory, especially in the piano part, but it has dignity. Especially effective are the bleak chords in the accompaniment, depending on tritones rather than seconds. The horn part is solemn rather than lyrical and well written throughout. The introduction could be more concise: the passage for single notes on the piano (crotchets=56) could well be omitted.

The flute Sonata, on the other hand, is disappointing, but that is mainly because one expects a high standard from Poulenc. The manner is that of his early neo-classical pieces with all the devices, the Alberti bass, the tonic-and-dominant harmony that apes the classical use, all cheek-by-jowl with unexpected dissonances. But the satire has lost its sting, and what is left is little more than trivial, competent though the technique is. The reflective passages are the best, and the slow movement,

which has a bewitching final cadence, is the most appealing of the three.

John Mayer's 'Sonata', a show piece for unaccompanied violin, has a varied ancestry. Serial technique, not strictly adhered to, and with a different series used in each movement, is the basis of the first three movements, while Indian raga is that of the fourth. The last movement called 'Ragha' (*sic*), by clinging obstinately to the note A throughout, seems to compensate for the lack of tonality in the previous movements. Though there is confusion of style, it is not as glaring as one might imagine. The standard of performance required is high.

The pieces collected under the title of 'Raga Music' for solo clarinet are an adaptation of various ragas. The raga is a melody pattern in a given scale more than anything, each raga having its own associations, usually connected with a particular time of the day or the year, and considerable scope is offered to the player for his own improvisations and version of the basic pattern. The improvisations in this case are the work of the composer. The difficulties of playing this kind of music, which can have a scale made up out of any of twenty-four intervals into which the octave is considered to be divided, on any western instrument, are in the last analysis insurmountable, nor does any European instrument, except possibly the flute, have the right timbre. Nevertheless Mr. Mayer reproduces something of the spirit of Indian music, even if he does at times stretch the powers of the clarinet.

Fernández Gil's 'Divertimento sui tasti neri' is a piano piece of great virtuosity and pyrotechnical brilliance. The composer has limited himself entirely to the black keys and thereby posed a problem he has not solved. This has come about because the harmonic possibilities of the pentatonic scale are extremely limited; in fact too much so for *arpeggiando* writing of any length, and such writing is so much the essence of this piece that such hints of melody as there are are given no chance to expand. There is little musical merit in the piece and it is beyond the ability of most amateur pianists.

The Second Suite by the well-known Chilean composer Orrego Salas is in the neo-classical vein, but in this case the savour has not been lost: the whole work is vigorous, arresting and rewarding to play. It is also quite easy. There are five movements entitled: 'Preludio', 'Interludio all' Arioso' (inspired by slow movements like that of the Italian Concerto), Gavotte (discordant but containing some attractive double counterpoint in the middle section), 'Interludio alla Gagliarda', which is the most attractive movement, and 'Giga'. There is some confusion of style, especially in the Prelude, between passages that might have been written by Bach and those possibly written by Bartók, nor is the composer always quite sure in handling the harmonic idiom which is that best described as "wrong-note".

P. N. C.

Rubbra, Edmund, *Symphony No. 7, in C major*. Miniature Score. (Lengnick, London, 11s.)

Zimmermann, Heinz Werner, *Psalm Konzert* for bass-baritone, 5-part chorus, unison boys' chorus, 3 trumpets, vibraphone and double bass. Full Score. (Merseburger, Berlin, Mk. 10.00.)

- Blow, John, *Magnificat and Nunc Dimittis in the Dorian Mode*, for S.A.T.B. and organ, ed. by Heathcote Statham & Watkins Shaw. Vocal Score. (Oxford University Press, 1s. 3d.)
- Handel, *Utrecht Te Deum*, ed. by Adrio Grote (English & German words). Vocal Score. (Merseburger, Berlin.)
- Milner, Anthony, *Benedic, anima mea, Dominum*, motet for unaccompanied double choir. Vocal Score. (Universal Edition, London, 8s. 3d.)
- Reizenstein, Franz, *Genesis* (Christopher Hassall), oratorio for soprano, baritone, chorus and orchestra. Vocal Score. (Lengnick, London, 10s. 6d.)
- Turini, Francesco, *6 Sonatas* for 2 violins, cello and continuo, ed. by Gustav Leonhardt. Score. (Universal Edition, Vienna, Zürich & London, 10s.)
- Shostakovich, Dmitri, *Two Pieces* for cello and orchestra, arr. for cello and piano. (Anglo-Soviet Music Press, London, 8s.)

Rubbra's Symphony No. 7 (1957) is in three movements, like Nos. 1 and 4. The broad parallel with No. 1—a lively, rhythmical second movement, followed by a slow, linear finale culminating in a fugue—is particularly striking; the musical content, however, is wholly consistent with the composer's later development. As in No. 6, the opening movement is built on the "sonata" plan, with a *Lento* introduction which returns to form the coda, or rather, epilogue. Running through all the thematic material is a basic four-note figure compounded of two rising semitones and a falling fifth. Impressed upon us in the introduction, this appears to be typical of Rubbra's germinal motives (*cf.* the opening movements of Nos. 4 and 5). In fact, its germinal function is very limited, for the themes of the *Allegro* can scarcely be said to grow out of it; rather are they associated by it, which is not the same thing: the basic figure is their common factor, not their origin. Thus the movement throws revealing light on one of Rubbra's main preoccupations in recent years, the reconciliation of "shape" and "texture", opposition and germination. The middle movement, a bustling scherzo with two trios, is unprecedented in Rubbra's music. Its outpouring of melodic ideas, only loosely connected by the opening rhythmic figure, puts considerable strain on its partially realized shape: I have yet to hear a performance in which it sounds other than a kind of dance pot-pourri. The finale, a gravely beautiful passacaglia, is one of the finest things that Rubbra has given us.

Zimmermann's 'Psalm Konzert' (1957) is a missionary piece in the same sense as that 'Twentieth-Century Folk Mass' about which there has been so much controversy, *i.e.* it seeks to make a religious text "more alive" by giving it music redolent of the dance-hall. Unlike the 'Folk Mass', this choral cantata in five movements—a setting of words from Psalms 40, 96, 103 and 107—is a polished piece of work and free from the grosser banalities.

The Blow is a timely addition to the O.U.P.'s Church Music Society Reprints. It is a simple, dignified setting, predominantly homophonic in effect. Handel's little-known *Utrecht Te Deum* (1713) appears in a practical performing edition based on the autograph manuscript in the British Museum and the published version of 1731. It has certainly been

prepared with care and discernment, and the score itself is beautifully produced. Milner's motet for double choir (S.A.T.B.) was written in 1954 for Paul Steinitz and the London Bach Choir. With its fine sense of a *cappella* vocal style and feeling for verbal accentuation, this is typical of Milner's art and should not be difficult to perform.

'Genesis' is a large-scale oratorio for soprano and baritone, chorus and orchestra, first performed at the Three Choirs Festival, Hereford, in 1958. Christopher Hassall's text is based on excerpts from the biblical narrative, interspersed with passages of verse which amplify and reflect upon the various facets of "the creation". These passages range from Herbert to Hassall himself, who has contributed at the composer's request. An ingenious anthology is the result, yet there is no denying its diffuseness as a text for music. This, however, Reizenstein appears to have taken in his stride. If the vocal writing is sometimes less felicitous—more angular—than in the cantata 'Voices of Night', it is also more resourceful and wider in its expressive range. But Reizenstein is primarily an orchestral and instrumental composer, and many of the work's most striking beauties are to be found in the orchestra. The influence of Hindemith is often felt in the harmonic and tonal thinking, and in the splendidly lucid textures. At the same time, this is clearly the music of one familiar with the English choral festival and its traditions. Apart from some of his chamber works—I am thinking particularly of the Preludes and Fugues for piano—Reizenstein has yet to write anything more impressive.

The sonatas by Turini form the instrumental section of the 'Madrigali . . . con alcune Sonate, Libro Primo', published at Venice in 1621. The present edition is based on the second impression of 1624, no complete copy of the original publication having survived. The editor claims to have exactly reproduced, in score, the text of the four part-books; he has clearly indicated his own additions and has limited the continuo realization to a simple harmonic framework. All chamber musicians who delight in the early Italian school will find that these sonatas are well worth looking into. Some of the music is basically very simple, but it has a vigour and freshness of invention peculiar to the period.

The two cello pieces by Shostakovich—'Adagio' and 'Valzer di primavera'—are rather trivial and unimaginative. Perhaps their only virtue is that they are playable.

H. O.

Milner, Anthony, *Salutatio angelica*, Cantata for contralto (or mezzo-soprano), solo choir and chamber orchestra. Vocal Score. (Universal Edition, Vienna, Zürich & London, 10s. 6d.)

Seiber, Matyas, *Two Madrigals* (Christian Morgenstern) for S.A.T.B. (German and English words.) (Universal Edition, 2s. 6d.)

'Sirmio' (Catullus) for S.A.T.B. (Latin words.) (Universal Edition, 1s. 6d.)

Gitarre-Kammermusik, ed. by Karl Scheit. (Doblinger, Vienna & Wiesbaden): Corelli, Arcangelo, *Sonata in E minor*, Op. 5 No. 8, for violin and guitar.

Sonata a tre, Op. 4 No. 3, for 2 alto recorders and guitar.

Handel, *Sonata in F major* for alto recorder and guitar.

Locatelli, Pietro, *Sinfonia* for violin and guitar.

Loeillet, Jean Baptiste, *Sonata in A minor*, Op. 1 No. 1, for alto recorder (or violin or oboe) and guitar.

Pasquini, Bernardo, *Sonata in D minor* for 2 guitars.

Pepusch, Johann Christoph, *Sonata in D minor* for alto recorder and guitar.

Sonata in G major for alto recorder (or violin or oboe) and guitar.

Peroni, Giuseppe, *Concerto a tre* for 2 violins and guitar.

Schickhardt, Johann Christian, *Trio Sonata in F major* for 2 alto recorders (or violins or oboes) and guitar.

Telemann, Georg Philipp, *Sonata in Canon* for 2 guitars.

Torelli, Giuseppe, *Concerto* for violin, string quartet and guitar.

Sweelinck, Jan Pieterszoon, *Works for Organ and Harpsichord*, Supplement, ed. by Alfons Annegarn. (Alsbach, Amsterdam.)

Kelly, Robert, *Theme and Variations: a Study of Linear Twelve-Tone Composition*. pp. 111. (Brown Co. Dubuque, Iowa. \$2.75.)

So this is Anthony Milner's Op. 1, and was written in 1948; I like it well. There is a sharpness about it, a dignity in the setting of sacred words that could be observed elsewhere. There is a florid setting of the 'Ave Maria' for contralto solo that actually avoids most of the pitfalls, including the most obvious of all, which need not be mentioned. It has a curiously Byzantine flavour about it. In fact there are three settings of this prayer, all different, one at the head of each section; and the fact that they are all worthy settings is a feat in itself. The rest of the music has that pleasant firmness and purpose mentioned above.

Tremendously professional, imaginative and, I should imagine, thoroughly effective, Matyas Seiber's three choral works manage to display one of the rarest of all gifts; genuine musical humour. The fun of the second of the Madrigals is quite outrageous and contains a pun bad enough to delight the heart of Beethoven (or Elgar). The Catullus setting looks most exciting to sing.

A vast collection of guitar music, all arranged from early masters. In a number of cases the guitar part is simply the realization of a figured bass, and this seems authentic enough; similar things were done for the lute, a near enough relative. In some of the other cases the music is arranged from solos for the violin, flute, etc. Well, people who play the guitar must play something, and even if odd harmonies and notes are put in here and there, this collection seems to me reasonable. The very presence of a guitar should warn any audience to make allowances as to historical accuracy; that done, then this collection of good music should be a boon to devotees of this increasingly popular instrument.

The Sweelinck "Supplement" contains five pieces for keyboard taken from a manuscript in the collection of Renzo Giordano, which also contains music by Gabrieli, Hassler, etc. There are two Fantasias, two Ricercari and a Fugue. All are solid pieces typical of their composer, and the editing is reverent and beautifully free from additions to the bare manuscript. The Dutch have not lost their ancient and traditional mastery of the art of printing. Beautifully printed, this comely edition has a title-page which unobtrusively but tellingly exposes the art of the master-printer; a flawless piece of work, most moving in its just dignity.

I am still rubbing my eyes over Robert Kelly's book on twelve-note technique; there ought to be a museum for it somewhere. Among the rules laid down are the following: "Only the following progressions may be used; (a) Major and minor seconds, (b) Major and minor thirds, (c) Major and minor sixths, (d) Perfect fourths and fifths". There are also instructions on maintaining the tonal centre, cadences, etc. There is also a complete string quartet at the back of the book, by Mr. Kelly, which is real traditional music, very worthy if a bit plain, all in twelve-note technique. And in B minor. Various tentative efforts have been made to equate twelve-note technique with the traditional methods of the past, but I have never come across one so thorough-going as this; I suppose it *had* to happen, but confronted with the thing I am inclined to doubt the evidence of my senses. In any case I approach it with enormous caution. That twelve-note music would come to some sort of terms I had a strong suspicion, and I suspected some sort of development along the lines of pan-tonality, as laid down in the book by Reti reviewed in the October issue (by H.O.); I have always felt that our definition of tonality was far too narrow and ought to be widened to include the modes and Busoni's arbitrary scales—anything, in fact, with a final and a fixed scale pleasing to the ear. Whatever it was, I thought it would emerge slowly, a definite tonal centre, but leaving the old narrow concepts of tonality as but one among many.

However, here it is, with copious exercises. One can understand this being the private system of one man, but the fact that it is taught, and a text-book written on it, is quite another matter. The implications? I do not know. It is all pretty local, I suspect; no revolution is implied. Nevertheless, I feel it emphasizes the following points, which I have long felt. Music should not be tied to any system that does not allow the use of diatonic tonal or modal methods if they are required; the music of Webern, for instance, is for me like that of a composer who wrote his entire output in C major without modulation. Also, no system should exclude the use of concords if they are required. Finally, the loss of the effect of chromaticism is a great one. A chromatic progression is only heard in a diatonic context; total chromaticism destroys this, and the orthodox note-row has the effect of pedantic diatonicism. This book is obviously limited in technique and application, but it is enormously interesting; is it a sport or a symptom? Can one really take it seriously?

P. J. P.

CORRESPONDENCE

To the Editor of 'Music & Letters'

R. VAUGHAN WILLIAMS MEMORIAL

Sir,

Your readers will be interested to know that Dr. Vaughan Williams launched an appeal for the endowment of the Folk Music Library in Cecil Sharp House when he spoke at the Albert Hall last January. This collection of books, manuscripts, films and recordings is the fruit of more than a century of work carried out by members of this Society, the most notable being Cecil Sharp and Dr. Vaughan Williams himself.

Before his death he made it clear that it was, in his opinion, a matter of the greatest importance for this Centre of Folk Music to be placed upon a stable financial footing and he appealed on behalf of the National Folk Music Fund for money with which to endow the Library. On his death it was decided to make this Library and Centre into THE VAUGHAN WILLIAMS MEMORIAL LIBRARY and the appeal is now addressed to all those musicians and music-lovers who admired and revered R.V.W. and his work.

Any of your readers who wish to support and subscribe to The Vaughan Williams Memorial are asked to send their donations to:

The Secretary,
Vaughan Williams Memorial Library,
2 Regent's Park Road,
London, N.W.1.

Cecil Sharp House,
N.W.1.
19 November 1958.

DOUGLAS KENNEDY,
Director.

DVOŘÁK CATALOGUE

Sir,

A second, completely revised edition of the Thematic Catalogue of Dvořák's works is being prepared, which will take the place of the edition published in Berlin in 1917. The Catalogue is being modelled on the Köchel-Einstein Mozart Catalogue. It will contain information about all known manuscripts and sketches of the composer and will also include the most comprehensive bibliography of articles on Dvořák ever published. In view of the importance of this publication, the undersigned asks to be informed about such manuscripts and sketches as are in private hands, so that the information may be included in the Catalogue.

University College of Wales,
Aberystwyth,

JOHN CLAPHAM.

6 November 1958.

JOHN FIELD'S PIANO

Sir,

In Mr. C. R. Halski's interesting article, 'Musical Europe in Retrospect', in your October 1958 issue, my attention was particularly arrested by Każyński's reference to John Field and the "Tyszner" piano on p. 376; and I am not surprised that Mr. Halski says in his footnote that he was unable to trace any firm of piano makers of that name. As it happens, I am able to add something to the information given in the article.

In 1912, in Moscow, I picked up a grand piano which I immediately fell in love with despite its need of repair, for the tone struck me as being the ideal transition from the harpsichord to the modern felt-hammered piano. It is harpsichord shape, over 8 ft. long, and has a fine marquetry case probably made for the Russian Court, for it has the device of Nicholas I above the keyboard. It is triple-strung, and the left pedal shifts sufficiently to get a real *una corda* effect. The hammers are leather, and there are "mop-stick" dampers.

When the keyboard was removed, I found TISCHNER burnt into the wood of the case. "Tyszner" is thus obviously merely Każyński's Polish spelling of this German name, which perhaps he only heard mentioned orally. I was told in Moscow that Anton Rubinstein always played Tischner pianos at the beginning of his career. Steinways in Paris did a good deal of work on the instrument I acquired, and for several years I greatly enjoyed playing Mozart, Schubert, early Beethoven, some Chopin, etc., on it. The bass is especially clear and fine, the touch very light, and it must not be forced, especially in the treble. The instrument is at present in storage.

30 Bramham Gardens,
London, S.W.5.
3 November 1958.

DOROTHY SWAINSON.

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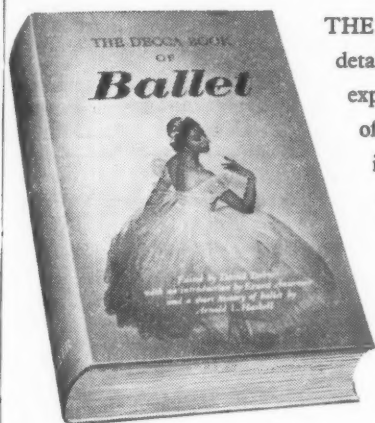
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(Musical Opinion)

